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ENGLAND'S TITHE WAR
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IN AMERICA...
QUEEN ANNE IS DEAD!
QUEEN ANNE IS DEAD!
...Time Marches On

LIST OF BOOKINGS TO MATURE ON "MARCH OF TIME" SECOND YEAR

For its second year "MARCH OF TIME" has arranged contracts for showing in more than 800 Cinemas. Below is a selection from a list that covers the British Isles and Irish Free State.

CINEMA.	PLACE.	CINEMA.	PLACE.
Forum ...	Southampton	Princess ...	Dagenham.
Futurist ...	Birmingham.	Blue Hall ...	Edgware Road.
Plaza... ..	Regent Street.	Dominion ...	Walthamstow.
Paramount ...	Tottenham Court Rd.	Queens ...	Bayswater.
Capitol ...	Cardiff.	Regal ...	Uxbridge.
Westover ...	Bournemouth.	Majestic ...	Woodford.
Kings ...	Bristol.	Ritz ...	Harringay.
Paramount ...	Manchester.	Savoy ...	Acton.
Whiteladies ...	Bristol.	Savoy ...	Enfield.
Paramount ...	Liverpool.	Curzon ...	Mayfair.
Regal ...	Torquay.	Tatler ...	Liverpool.
Paramount ...	Leeds.	Kings ...	Liverpool.
Paramount ...	Newcastle.	Princes ...	Liverpool.
Paramount ...	Glasgow.	Empire ...	Chatham.
Savoy ...	Brighton.	Ritz Central or	Maidstone.
Astoria ...	Cliftonville.	Palace	
Granada ...	Dover.	Pavilion ...	Cork.
Central or	Folkestone.	Grand Central	Dublin.
Playhouse		Majestic, Regal	Gravesend.
Rivoli ...	Southend.	Super or Plaza	
Regent ...	Gt. Yarmouth.	Victoria ...	Cambridge.
Marina ...	Lowestoft.	Hippodrome	Rotherhithe.
Majestic or	Oxford.	Palace ...	Camberwell.
Ritz		Playhouse ...	Balham.
Super Electra,	Oxford.	Mayfair ...	Tooting.
Palace		Majestic ...	Mitcham.
Olympia ...	Newport, Mon.	Savoy ...	Croydon.
Castle ...	Merthyr.	Hippodrome	Croydon.
Beau Nash ...	Bath.	Regal ...	Purley.
Pavilion ...	Ramsgate.	Majestic or	Kings Lynn.
Silver Cinema	Worcester.	St. James	
Theatre Royal	Preston.	Savoy ...	Wandsworth.
Synod Hall ...	Edinburgh.	Prince of Wales	Lewisham.
Palace Grand or	Blackpool.	Capitol ...	Forest Hill.
Winter Gdn.		Capitol ...	Blackheath.
Capitol ...	Dublin.	Theatre ...	Elephant & Castle.
Grafton ...	Dublin.	Hippodrome	Putney.
Odeon ...	South Harrow.	Savoy ...	Teddington.
Empire ...	Mile End.	Trocadero ...	Southport.
Empress ...	Hackney.	Wembley Hall	Wembley.
Commodore	Hammersmith.	Cinema	
Forum ...	Fulham Road.	Odeon ...	Wimbledon.
Forum ...	Ealing.	Odeon ...	Barnet.
Dominion ...	Southall.	Hippodrome or	Greenwich.
Embassy ...	Harrow.	Empire	
Carlton ...	Winchmore Hill.	Odeon ...	Haverstock Hill.
Ritz ...	Bowes Park.	State & Rialto	Dartford.
Cameo ...	Bear Street.	Odeon ...	Finchley.
Alma or Empire	Luton.	Dominion ...	Hounslow.
Bruce Grove	Tottenham.	Cranstons ...	Glasgow.
Coliseum ...	Harrow.	Hippodrome	Belfast.
Tatler ...	Charing Cross Road.	Odeon ...	Derby.
Tussauds ...	Baker Street.	Palace ...	Leicester.
Lido ...	Golders Green.	Theatre Royal	Bradford.
Ritz ...	Edgware	Pioneer ...	Dewsbury.
South Cinema	Hackney.	Theatre Royal	Halifax.
Hippodrome	Willesden.	Hippodrome	Sheffield.
Ritz ...	Neasden.	Princes ...	Portsmouth.
Olympia ...	Shoreditch.	Tivoli or Troxy	Portsmouth.
Palaceum ...	Commercial Road.	Cinema ...	Aberdare.
Rialto, Plaza or	Maidenhead.	Radio Centre	East Grinstead.
Ritz		Exchange ...	Lincoln.
Hippodrome	Poplar.	Regal ...	Watford.
Rex ...	Stratford.	Odeon ...	Chingford.
Carlton ...	Upton Park.	Ritz ...	Doncaster.
Palace ...	Kensal Rise.	Dorchester ...	Hull.
Coronation ...	Manor Park.	Majestic ...	West Hartlepool.
Capitol ...	Barking.	Elite ...	Middlesbrough.

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Read what the Press says about THE NUTRITION FILM

THE TIMES

"A valuable contribution to our knowledge of a problem of national importance While the lesson of the film is vigorous and direct, the producers must be complimented on their avoidance of extreme cases."

THE DAILY HERALD

"This is one of the most arresting social pictures ever produced The film is powerful in its reticence. It reveals the hidden dangers sapping the strength of the nation."

CINEMA

"An admirable example of the social essay in terms of the screen compact, lucid and convincing detached but persuasive."

THE NEWS CHRONICLE

"The most searching things in the picture are the little interviews with poor mothers struggling bravely to feed their families, with very small incomes, and the scenes in which children figure."

THE OBSERVER

"One of the most ingenious and important short films ever sponsored by a commercial undertaking in the interests of national well-being . . . This sort of film is good citizenship and good business, too."

THE NEW STATESMAN

"An innovation in the film world and the advertising world."

THE DAILY TELEGRAPH

"The educational uses of the screen have never been better demonstrated than in 'Nutrition.'"

KINEMATOGRAPH WEEKLY

" . . . of absorbing interest No showman need rely on any sense of public spirit as an excuse for its presentation. It is entertaining as well as a valuable social sidelight on one of the most important subjects affecting every human being."

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THE EVENING STANDARD

" . . . amusing running commentary . . . useful tips . . . There is nothing to be done but to see for yourself how cunningly and quickly M. Boulestin cuts an onion."

CINEMA

"Monsieur Boulestin, celebrated gastronome and artist of the kitchen, showed what a bumper meal can be made from a few scraps of chicken, some vegetables and a few eating apples!"



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world **FILM** news

AND TELEVISION PROGRESS
(INCORPORATING CINEMA QUARTERLY)

VOL. I NO. 8

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NOVEMBER 1936

IN THE SEPTEMBER issue of *World Film News*, an editorial complained of the neglect, by English film producers, of our own working people, and unfavourably contrasted this neglect with the prominent part played by "truck drivers and clerks, cops and garage hands, shop girls and paid helps" in Hollywood films. I have been asked to comment on this, and am glad to do so, because the subject is important.

Let me say at once—and I write as a man who knows both countries pretty well—that I do not think English working class life provides as good film material as American. It is a mistake to suppose that it is simply superior technical resources that have given Hollywood its great advantage. American life has a quicker tempo than English life. It is more dramatic, just as the screaming American police car is more dramatic than its Scotland Yard equivalent. The mixture of races over there helps them considerably. So do the harsh laconic speeches, the salty slang, the whole nervous tension of American life. It is easy to make excellent film entertainment out of such material. Take two very successful Hollywood films such as *The Thin Man* and *Mr. Deeds*, remove from them what is characteristically and essentially American, try to translate them into the terms of English life, and see what you have left.

The truck drivers and clerks, cops and garage hands, and their women folk, are much more vivid and vital figures than their English equivalents. They lend themselves far more easily to good film treatment. You can get a move on with them, and film audiences, whether here or in America, like you to get a move on. I have written dialogue for both English and American films, and, even though I have to work in an alien idiom with the Americans, I have found it easier with them, just because ordinary American speech is snappier, harsher, more vivid. Then again, the backgrounds of ordinary American working life are more picturesque than the English backgrounds, which are apt to be very drab.

So much must be conceded. But this does not excuse the neglect of ordinary English life by English film producers. Because the English are harder to handle effectively in films than the Americans, this does not mean that hardly any attempt should be made to translate their life into entertaining films. (And please note that in all these remarks I have in mind films that are primarily intended for popular entertainment and to make money for their producers, and not special subsidised productions.) The very difficulty should act as a challenge. And most of us are becoming very bored with this routine of secret service agents and diamond thieves and detectives and vast country houses. It is not necessary that the story of every film should come out of the "Police News." Here I heartily agree with the recent editorial in *World Film News*.

This does not mean that I am in favour of a policy of giving us great slabs of English working

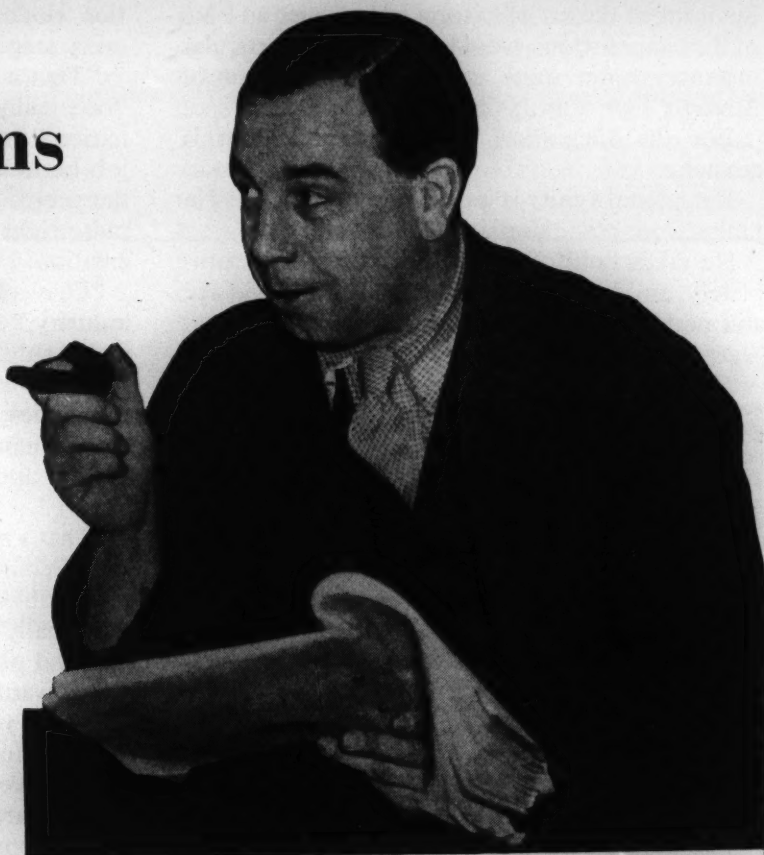
English Films and English People by J. B. Priestley

class life, miles of celluloid showing us factories and engineering shops, folks sitting down to endless meat teas, and a dreary round of housework, machine-minding, football matches, and whist drives. I am willing to tackle this sort of life in a novel, because a novel, if it is worth anything at all, lights up everything from within, makes you see things from its characters' point of view. But the film—at present—has not this romantic subjective element. Therefore, it needs a bit of glamour, an increased tempo, a touch of the fantastic, people who are more vivid than the ordinary run of folk: in short, it demands a bonus somewhere.

What is really wrong with English film producers in general is that they are too timid. I said this several years ago, and nothing has happened to make me change my mind. It is true that we now have Mr. Korda, who is anything but timid and who has one of the most adventurous minds in the whole business. But Mr. Korda is a cosmopolitan producer who happens to make pictures in England. He is not an English producer, and we have no right to grumble at him because he does not make films about a life that neither he nor any of his chief associates knows intimately. Timidity is the mark of most of our producers, however, and it is their unadventurous spirit that has kept so much of our life off the screen. They are simply not enterprising. (When do they ever discover acting talent for themselves? We in the theatre do all their work for them.) A few years ago, a big English company asked me to write a film for them, and I suggested an amusing little

story I had in mind that was a good-humoured satire on some aspects of the film world. "Oh no," they assured me solemnly, "we can't possibly satirise the industry." Yet within a few months of that, Hollywood came out with some crashing satires of itself. All timidity. I admit that the English are not as fond of satire as some other publics are—it is notorious that satirical plays rarely succeed on our stage—but that is no reason why they should be treated as if they were so many convalescent old ladies.

It is timidity that makes the English producers bring out a series of imitations of the milder Hollywood routines. It is timidity that makes them content to go on exploiting theatrical reputations. And it is timidity that makes them afraid of dealing as boldly with all kinds of English life as our novelists and dramatists do. For the reasons I have already given, I do not think it will be as easy for us to make successful entertaining pictures of ordinary English life as it is for the Americans to handle their ordinary life, but we can do it. Our stories will have to be better than theirs, just because our material is harder to handle. Our direction will have to be as good as their best, for the same reason. And we need plenty of good young actresses, who do not merely moon and flop about. (They ought to be combing the entire country for them, and not simply picking them up in Shaftesbury Avenue.) We do not need more character actors because we already have the best in the world. But we want, behind all this money that is going into gigantic studios now, a little enterprise, courage, enthusiasm.



The Function of a Producer

AN INTERVIEW WITH MICHAEL BALCON

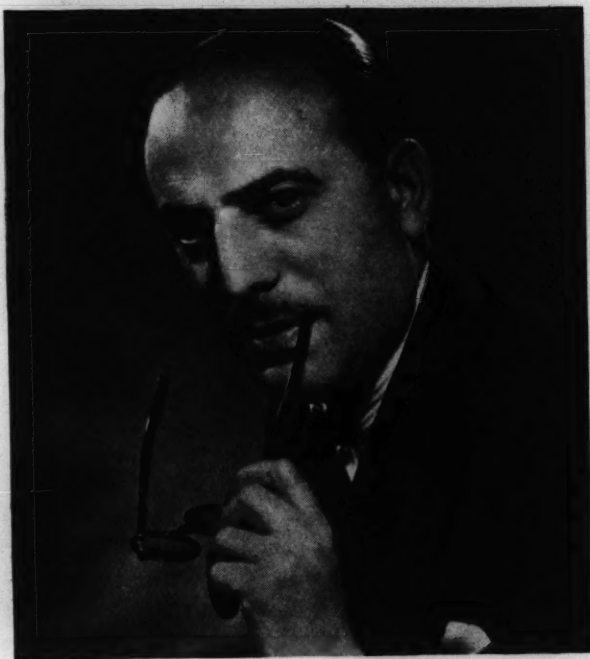
By Denis Myers

Whatever astrological influences guide the destinies of Mr. Michael Balcon, and I am as ignorant of the art of casting horoscopes as I am of the factors which would govern this particular instance, I am quite certain that the sign of Mercury figures in his horoscope.

For the suggestion of speed about him is amazing.

His mental agility is indeed like quicksilver. He jumps from plane to plane without effort.

He takes hold of a point, disposes of it completely, and has passed to the next, while you are still nodding agreement with his words.



While I talked to him in his office at Gaumont-British, he three times, seemingly without interrupting our conversation, dealt with secretarial queries; he answered half a dozen telephone calls, cutting himself off in the middle of his last sentences to turn and continue the even flow of his talk as if his parenthetical caller had never been.

And yet there is no suspicion of "hustle" about him.

He has discovered the secret of effortless speed.

He talks quietly (except for a curious habit of bawling into the telephone), quickly, pointedly, with the restless mannerism, so common to those of quick brains, of striding about the room as he speaks.

Known to the trade as 'Mickey'—and what better proof of the man's popularity—he has spent his life in films.

That is Michael Balcon, producer at Gaumont-British.

As such he chooses the stories, decides on the treatment, the cast and the technical personnel.

"And this," he told me, "applies not to one production only, but to every one we produce. In fact, I deal with everything except the financial side."

Even the director—as far as possible—works under Mr. Balcon, and he watches each production closely, not only before it is made, but in every stage of the making.

"That's what a producer does," he explained; "he's really in a similar position to the editor of a national newspaper. He should be able to do every job himself, while actually he selects and guides the people who do it, and has his finger on every pulse right through all the stages of the picture's creation."

"One of the troubles in the British film industry," he went on, "is the producer who is really only a financier."

"These men, who are outside the recognised companies, buy up a star and a big name director. On the names they get the finance—then there's a flop and people say 'Another bad British picture.'"

"That's not producing."

"Of course the question of finance is the biggest problem in the industry here. Hollywood is continually trying to buy up our best technical staff and players. And Hollywood can outbid us, if they want to badly enough. . . ."

"Mind you," Mr. Balcon dashed round the room again, "I believe in paying well for good people. I've never been a price cutter."

"Who are the coming directors? Well, Sonnie Hale for one. He's outstanding. He had the worst luck in the world in his last picture, when Jessie Matthews fell ill after he'd put in eight months' work on the film."

"Then there's Robert Stevenson. *Tudor Rose* was remarkable for a first picture. And the dialogue was, to my mind, exceptionally good, even if an American paper," he grinned, "did refer to it as 'lousy.'"

"Scenario writers? Yes, we try to find the best. Stephen Gilliatt is one of our most promising youngsters. He's grown up in films."

"And don't—" Mr. Balcon shook a warning finger at me, "don't listen to those tales about scripts written by broken-down journalists and hack writers."

"We want the best—we try and get it. But a big name doesn't always mean a good story. I could tell you of world-famous names whose stuff we've turned down, because it wasn't filmic. The authors were disgruntled, but it couldn't be helped. They hadn't mastered the technique of the film story."

"So many of them would rather write for the stage . . . while the trend of things nowadays is for the film companies to buy original stories, rather than stage successes."

"It's comedy stories that are the hardest to find. And then when you do get them, so much depends on the comedian. Much more than in a dramatic theme."

"Then there's the question of overworking a star's box office appeal. Two pictures a year are enough for any comedian to do successfully."

I ran over the names of one or two stars in my head as Mr. Balcon leapt at a buzzing telephone, barked: "Yes! . . . No! . . . Rather! . . . Fine! . . ."

Goodbye! . . ." and, as the receiver went down, "... old man!"

"I suppose you notice a few changes in films as the years go by," I suggested.

Mickey Balcon laughed. "Good Lord, yes. Mind you, the changes are gradual; there's nothing dramatic or startling about what happens."

"The trend is still towards eliminating dialogue, but that doesn't mean we're reverting towards silent films. Sound is being used more and more instead of dialogue, for dramatic effect."

"A René Clair tendency," I murmured.

Mr. Balcon smiled. "Call it that, if you like. I'd rather say a Hitchcock one. As a matter of fact the sound track scenario of Hitchcock's new film is almost the most dramatic part of the picture. There are long sequences with no dialogue at all, but all sorts of sound effects."

"Hitchcock, of course, is exceptional as a director. Give him an idea—that's all he wants—and he'll develop his picture in his own way, regardless of the original script."

"Hence," I said, "all these outcries about stories being unrecognisable when they're filmed?"

Mr. Balcon circled the room for the seventeenth time.

"Does it matter," he asked, "so long as the result is a good picture? Of course it doesn't—unless you're dealing with the classics, or with characters who are so well known that the public resents any interference with their pre-conceived ideas of the story. And even then . . ."

"Look at *The Thirty-nine Steps*. John Buchan himself said it was an improvement on the original."

"But that's a modern story," I objected. "Take the classics, take Shakespeare . . ."

Mr. Balcon shook his head. "As a matter of personal opinion," he said, "and it is a personal one, I'm not a great believer in 'period' films. There's something about the photographic treatment that jars. And then, you must remember that Shakespeare's plays, for example, were written for days when the whole atmosphere of the theatre, and the way parts were played, were different."

"But *Romeo and Juliet* was a magnificent production. So, of course, was Korda's *Henry VIII*."

"And what are the next changes the producing world is going to spring upon the public?" I asked.

"Nothing revolutionary. As I told you, it's gradual."

"Colour? Stereoscopy?"

Mr. Balcon's eyes gleamed. "Stereoscopic effects would be a big thing," he admitted. Colour he seemed less interested in.

"Of course these improvements will come in time," he said. "But when they come, everyone will have them. No one firm will jump in ahead of another. We're not worrying over them."

"Talking of things to come," I said, "H. G. Wells said the other night that he had not succeeded yet in making the talkies say something."

Mr. Balcon laughed. "We won't admit that at G.B." he said, "I think we're saying quite a lot."

"On both sides of the Atlantic," I stated, rather than asked.

Mr. Balcon nodded. But he had two telephones, one in each hand, and his secretary was holding open the door.

His nod may have been for telephone No. 1, or for telephone No. 2, or for the secretary, or, of course, it may have been for me.

"Goodbye," he smiled to all four of us.

EDITORIAL

Three Points for Maxwell

MR. HILAIRE BELLOC remarked recently that all our modern large-scale instruments tend necessarily to exclude competition, and fall under the rule of great units of capital. "If you have not State monopoly, you have the service of wealth." The Association of Gaumont-British and Associated British appears to be a case in point. This places at the disposal of a single influence a group of six hundred and thirty-three theatres. It commands access to four or five million people a week. It brings under a single authority the production facilities of two studios. It controls the production policy of about 40 films a year and dictates the choice of more than one hundred more. It owns two 16 mm. projector systems and two sound systems. It commands two newsreels, two news magazines and has the power of life and death over the struggling educational units at G.B.I. Where so much power is, one may reasonably expect a sense of responsibility.

Here are three points of reform on which Mr. Maxwell may care to exercise his increased influence.

The British film, in spite of successes, has not yet acquired the skill or wit of the American, and, as Mr. Priestley points out in this issue, the British character has not yet been written into it. An imaginative policy would see that our national resources are really tapped.

Our present efforts to turn the film to educational and social uses are piecemeal and scrappy. The rising demand might easily be organised and an instrument of enormous civic power created.

There is as yet no systematic apprentice scheme for the industry nor any trial-ground for the experimental. At a very small cost indeed the present wastage of men and ideas could be turned into a national asset....

Mr. Maxwell, the Controller-elect, is a native of Scotland, breeding-ground of the purposive or teleological branches of philosophy. He goes to the head of an industry, the anarchies of which he himself has blazingly described before the Moyne Committee. If it is to be organised it can only be organised in terms of purposes. Mr. Maxwell has an opportunity of writing his name high in the social history of our generation—but will he?

The Other Institute

THE THIRD ANNUAL report of the Film Institute draws attention to its achievements for the year. There is record of a catalogue compiled and of a further accumulation of films in the Institute's Film Library. An information service has been given on the everyday problems of the schools. These are valuable and necessary services and we do not seek to disparage them. We do, however, note, and with reason, that thirty-one pages of an annual report is putting the service high. The report does not fail in showmanship. Five of its pages are devoted to the names of an Advisory Council, the chief distinction of which is that it is so seldom asked to advise.

We note this more in sorrow than in anger: in sorrow, because down in South Kensington is another Institute. It blows no trumpets. It has not had the window-dressing skill to pile up five pages of important names. It has merely pioneered the educational field for eight years and worked quietly and solidly while the others talked.

It has built up probably the largest collection of films in the country and has serviced them faithfully at the rate of twenty thousand a year. It has kept alive the story of Britain's Empire in the classrooms of the country and millions of children are its beneficiaries.

We crave attention for the Imperial Institute, for it receives no grant from the Privy Council. As against the £7,000 grant to the Film Institute it scrambles along on some fifteen hundred pounds a year. Too proud and too forthright to beg, not showman enough for an annual report with five pages of important names, heaven knows how it manages. The Privy Council might ask Sir Harry Lindsay about this other Institute at South Kensington. Better still, it might ask those thousands of teachers for whom the Imperial Institute has made the educational film a living reality.

The Royal House has always made the Imperial Institute a matter of personal interest. Its patronage suggests a more solid support than is now being given.

Valuable Research

THIS MONTH we publish an account of the financial structure of the American cinema. It is the first time that any film journal has published so

exhaustive analysis. In a later number we shall give a similar account of the British scene. The two pictures should make together a valuable contribution to the public understanding of the governing forces behind the movies.

As in the case of our analysis of the British censorship, the research work has been done by the Film Council. It is the special privilege of *World Film News* to encourage such work. In the film world we live from adverb to adjective. No news is so local, no values are so ephemeral and no structures crumble so quickly as those of Wardour Street. Carried away with the latest success and deafened by the last strident ballyhoo on picture or star, we have no time to understand the workings of our own trade. And the public knows even less. When the Maxwell merger comes along, the romantic young men of the movie columns are content with headlines on Napoleon and make no mention of the influences in the City which dictated the decision. And they could not, because they do not know. In an industry where so many guys are 'wise' and so few are sensible one looks for a closer attention to the realities.

If, as we believe, this sort of analysis is welcomed by all who have the interests of the cinema at heart, we hope that they will back the Film Council in further investigations.

Exactly Like Shakespeare

MR. SHAW tells us that he writes "exactly like Shakespeare." Not exactly. G.B.S. is a master of charade and a prince of journalists. But among his many braveries he has never included the bravery of poetry. For the spacious panoply of things which is the substance of poetry, he substitutes the drier and less dangerous panoply of notions. When the sparks of the poet fly upwards he retires, like the great old Puritan he is, to the safety of sense. One remembers his eyebrows, not his eyes.

All this, we argue, makes G.B.S. a jealous judge of the cinema. When he criticises the camera man and deplores his concentration on the spotlights over the doorway, it may be that he envies our power of sight. When he curses our excursions to Monte Carlo and tells us to forget the art of diorama, he may be denying not only the quick changes of the showman but the sea changes of the poet. When he tells us that with the talkie we must accept the conditions of the drama, he may be dooming us to the somewhat derelict conversationalism of his own drama.

The camera moves and itches to move. Things matter to the cinema and, in the tempo it commands and the sensations it too often exploits, it is the master of physical observation. The window on the world which the diorama was and the cinema is, is the open sesame to heaven and earth and the images thereof.

We may not yet have turned our eyes to great images, but the examples of Pudovkin and others show how noble a wanderer the camera might be. Mr. Shaw tells us to leave the west wind—for the strumpet it is—to the interest film, and concentrate on the discussions between the hearthrug and the sofa. Our answer is with the camera and with Pudovkin. The eye of Shakespeare added the images of the world without to the drama in hand—and who are we to do less?

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GEORGE BERNARD SHAW ON—

The Art of Talking for the Talkies

Every stage producer, film director, actor or actress—and would-be actor or actress—will find these Shavian pronouncements of unusual interest and value. On October 23rd, Mr. Shaw introduced a lecture on “The Faults and Merits of Diction as Heard from the Screen” by Dr. Esdaile at the M.G.M. private theatre. The Esdaile lecture turned into a more important examination by G.B.S. himself of many practical problems of cinema technique. World Film News presents its own verbatim account so that its readers may share the privilege of the occasion.

“JUST EXACTLY as the change on to the movie screen involved a completely new technique of acting, so that you found the most experienced actors were the most impossible when you wanted to get them on the screen, so the change to the talkie involves a quite new technique. Because of the speech distance in the ordinary theatre the actor has to exaggerate a good deal, both in gesture and in delivery, in order to get to the boy at the back of the gallery. In the intensely illuminated, magnifying film, if they attempted to do with their voices and their gestures what was done in the ordinary theatre, the effect was ridiculous, it was so exaggerated. You had to get a technique of diminution instead of exaggeration. The first lesson you had to learn in the movies was never to move.

“Well, that lesson was learned at last, and then the talkie came along. Precisely the same thing, the same change in technique, came with the talkie. Instead of having to make your voice audible at a great distance; instead of having to remember that certain delicate nuances which you use in conversation were no use in a theatre because they did not get across, you suddenly found yourself speaking into an extraordinarily sensitive instrument, and this instrument magnified your voice and carried it almost anywhere. So again, just as you had to abandon your old exaggerated technique of acting and come back to the opposite of exaggeration, diminished action, so in the same way it had become necessary to speak, to articulate very distinctly for the microphone as you do for the gramophone. You had also to master the rather difficult fact that the microphone, like the gramophone, picks up and makes audible a number of tones and peculiarities in the voice which we do not hear if we are listening to the person speaking. The microphone for instance brings out native accents with the most extraordinary vigour, although you may not notice them in ordinary speech.

“Some of the Americans have performed extraordinary feats in training American actresses to speak in the English way. I heard only the other day Miss Norma Shearer. I saw her in a film, *The Barretts of Wimpole Street*, and it was perfectly beautiful to hear the way she spoke

English. She almost brought tears to my eyes by the beautiful way in which she pronounced the word ‘water.’ I knew perfectly well that her natural way of saying it was ‘watter,’ but she had learned to say it as we do, and that meant she must have taken a great deal of trouble in order to speak in the English way.

* * * * *

“But there is more to be done than that. Too often in the talkies we have a cast made up of people who all speak very much at the same pitch and in the same way. If you want to get a really effective performance you ought to be very careful to make your voices vary. When I cast a play I not only bear in mind that I want to have such-and-such a person for one part and such-and-such a personality for another part, but I want to have a soprano, an alto, a tenor and a bass. A conversation on the stage in which they all speak with the same trick and at the same speed is an extremely disagreeable thing and finally very tiring. You have to select your voices so that they will contrast and you have to bear in mind that your microphone will bring a number of little nuances and changes which, as I say, would be quite impossible on the stage.

“We have not thought enough about these things. In spite of the popularity of the film, nobody to whom you talk ever talks about the voices or about wanting better voices, or understands anything about phonetics. Yet the neglect of those things does really make a difference in the money that you get by them. If a film bores people by being a noisy film, a worrying film, people don’t know what is wrong but that doesn’t alter the fact that they are worried, and come away saying they have not enjoyed it. They can’t put their finger on what is the matter.

“Now you gentlemen, it is your business to become very critical of films and critical from this point of view. The contrast of voices will make a film very pleasant. As a playwright it concerns me very much. I have always known the difference that it makes to me to get my performances vocally right. And yet I am quite sure it is neglected in the talkies.”

* * * * *

HOW TO SPEAK SHAKESPEARE

HOW TO ACHIEVE CLIMAX

MICROPHONE VALUES

NORMA SHEARER’S VOICE

DANGER OF PHOTOGRAPHY

CASTING VOICES FOR CONTRAST

FALLACIES OF NATURAL SPEECH

Questions and discussion followed the lecture.

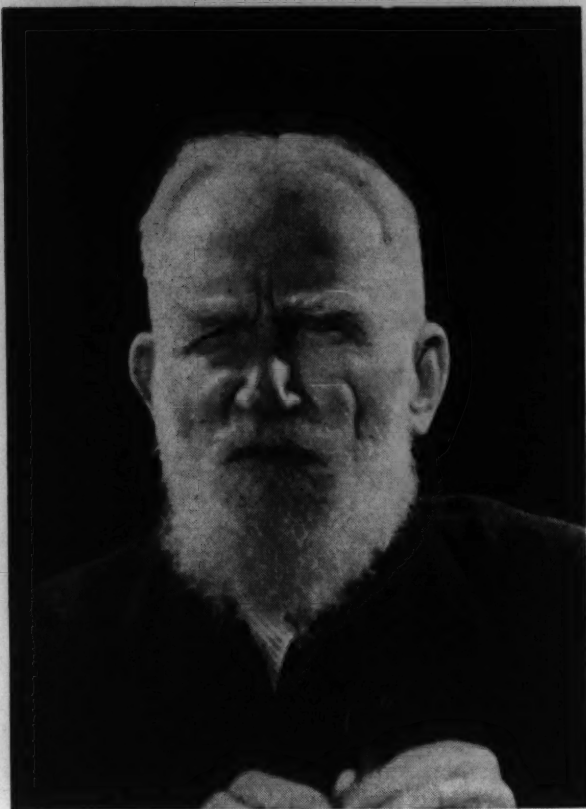
Q. (Mr. Sydney Carroll). “Is it possible to do justice to Shakespeare’s verse as verse through the medium of the screen?”

G.B.S. “I should go so far as to say that you can do things with the microphone that you cannot do on the ordinary stage. I want again to emphasise the fact that you are dealing with a new instrument and that in speaking on the screen you can employ nuances and delicacies of expression which would be no use spoken by an actor on the ordinary stage in the ordinary way. They might possibly reach the first row of the stalls; they would not get any further.

“In all other respects you have to remember, and adapt yourself accordingly, that the microphone is really enabling everybody in the house to hear you quite well and if you have an adequate recording instrument, if your machinery is all right and up-to-date (which in many picture houses it is not), you must not do it as you do it in Regent’s Park.

“The main thing that you require nowadays is to get people who understand what they are saying when they are speaking Shakespeare. That is really the difficulty, because you must remember that Shakespeare’s language is to a great extent a dead language. When I was young we were all brought up on the Bible and that enabled us to understand Elizabethan English. But people are no longer all brought up in that way nowadays, and when you are going to a theatre, listening to people speaking Shakespeare, try to experiment, as I try so often at rehearsals: shut your eyes. As long as you can see the actor and see his eagle eye fixing the other actor, you don’t really listen very clearly and try to understand exactly what is said. But try it with your eyes shut, and especially if he is speaking to some other actor who does understand what he says. The difference comes out at once.

“The late Sir Herbert Beerbohm Tree never understood anything in Shakespeare except what nobody could possibly help. It was like the schoolboy going through the Latin Play or the Greek play. You could always hear the difference if you were on the watch for it.



"And I may say that I think the difficulty of avoiding monotony is largely a question of people understanding what they are saying.

"You see if people do understand and feel what they are saying they get all sorts of inflexions without thinking about it. Of course if they are only repeating lines they have picked up, not only is the thing monotonous, but it is unintelligible, because they never fix the key-word and get it across. You always have to look out for the one word without which the speech is unintelligible."

Q. "With the use of the camera you are able to get the spirit of the aside, the soliloquy, much better than you are able to get it on the stage . . . ?"

G.B.S. "That is very interesting. Because one of the difficulties now is to keep the camera in its place. Often in a studio I have seen an enthusiastic photographer wasting any amount of money and time in order to get a certain little spot of light over the door, which did not matter in the slightest degree, and at the same time a number of actors were having to repeat themselves over and over again until they became lunatics almost. But there it is. It is a very admirable illustration of what can be done. Really the whole business of the screen is a most wonderful art. Nobody I think has yet had the least idea of how much can be done with it. In fact we are at present in the stage when anybody who really knows what can be done with it gets cast out of the studio because he knows nothing about it!"

Q. "Don't all these devices in themselves constitute an interruption of the verse, the rhythm, the sweep of the verse?"

G.B.S. "Well, if they are not used in the proper way, of course they not only spoil the verse but they spoil everything else. It is extraordinary how much can be spoiled if you let the photographer, as photographer pure and simple, get the upper hand. There is the human voice; you have the verse and the lines. They may be deliberately distorted for some reason, but you have to be careful. You have to remember for instance that you are speaking Shakespeare, not giving an exhibition of photography."

"I think the point really is that if someone was in charge of the elocution in the studio, he would eliminate these errors and would help to strengthen the actors in the performance of their work."

G.B.S. "If you get in an elocutionist you have to be rather careful that he is not too elocutionary. We still unfortunately have remnants left of that terrible old 19th century notion that the whole art of the elocutionist in speaking verse was to conceal the fact that he was speaking verse and run the lines together in such a way that nobody would suspect it was verse. The consequence is that a great deal of it sounds absurd.

"If your elocutionist is not up to date and if he is not a fairly all round man, you may have to be just as careful of the elocutionist as of the photographer. It is a great pity of course that the audience cannot throw dead cats, gingerbeer bottles, etc., at the performers. They cannot express their disapproval."

"One of the things I think one regrets very frequently is that with so many people the range of voice is limited."

G.B.S. "Of course you must bear in mind that, as a matter of fact, the human voice is very limited and the most terrible things occur sometimes in Shakespeare nowadays. You will find an actor for instance, trying to make a climax. Perhaps he gets as far as one, and the next climax he tries to make on top of that, and then the next. The result is, of course, when you come to such a thing as the last act of *Macbeth*, that before he is half way through he is a shrieking lunatic. There you can use the skill of the actor. The actor has always to remember what are the limits. They used to understand this much better. An eminent German actor who was here some time ago was very instructive on that matter. Instead of trying to shout up and up, whenever he made a big effect on the stage he generally went up the stage to do it. He got his tremendous effect, and then, immediately, he dropped his arms and came slowly down the stage, leaving the audience to realise the effect. He usually sat down on the chair, and then he began pianissimo. That was the trick. With the actor in such stuff as, say, the big scenes of Shakespeare it is not a matter of voice altogether. He must be continually looking out for the moment when he can get down to nothing in order that he may have some room to get up again. It is part of the trick of Shakespearean acting, that you give the illusion that you are a sort of human volcano, going from one summit to another. These special tricks have got to be learnt for the screen as well as for the theatre."

"I don't know why this discussion has become so strongly Shakespearean. The bulk of the speech which we are likely to hear on the screen for many years is going to be of the ordinary people of to-day. I am all for improving speech; but the speech director must beware of destroying personal characteristics."

G.B.S. "There again we must remember that what you call 'natural' speech is no use at all either on the stage or the screen. It is generally quite unintelligible, and one of the things you have to explain when dealing with students. Suppose you have a play with Cockney dialect. They all take a great deal of trouble to imitate Cockney as they hear it, and the result is completely unintelligible. You have to take your Cockney and find out exactly what the sounds

are and articulate them in the same artificial way as you would Shakespearean English.

"Occasionally you want to reproduce these dialects on the stage, but all the same the people speaking these dialects have to articulate in a way which is perfectly artificial. Then it comes out all right.

"One thing I have to warn you about. In good drama I don't think we are going to lose altogether what we call the Shakespearean effect. If anybody imagines that the dialogue in my plays is natural, they are making a fearful mistake. I write exactly like Shakespeare and I find if only people will get the rhythm and melody of my speeches, I do not trouble myself as to whether they understand them, so to speak; once they get the rise and fall of them they are all right."

"The main function of the screen is to relate the stories in terms of moving images. Strictly speaking, speech should be secondary, whereas on the stage speech is primary. Otherwise the film may tend to become a photographic replica of a stage play. The screen should tend to sever its connection with the stage."

G.B.S. "I know the tendency in the movies. I once tried to experiment with a little film myself and I was told the thing was quite impossible because the scene remained the same from the beginning to end. They told me that unless at every second speech all the characters went, say, to Monte Carlo or some picturesque locality of that sort, it was not fit for the screen. I said, 'No, I am going to try this experiment. It will be in a single room; and there will be all the movements from the sideboard to the hearthrug, and the hearthrug to the door, and so on. And that is all we can have.' Now that you have got the talkie and can have real drama you must not cling to the old dissolving views, the old diorama. You must get rid of it.

"It is all very well to say, 'Now we have got the talk and we are losing the movement.' That is not the purpose or point of the drama. When you get the talkie you are in for drama and you must make up your mind to it. You might always have in the same bill—I quite agree you ought to have—your gulls and cliffs and all that. I am very fond of them myself. But you must not mix up the two things. If you want to do a drama, then it must hold the audience as drama. If you say 'We must go over to Monte Carlo every few minutes,' you have neither decent drama nor decent talkies."

Arthur Dent—to W.F.N.

I do not agree that the background of *Mr. Deeds* is a new trend. Shakespeare used it in a different guise in *King Lear* and other plays but I am not sure of the significance of your observations regarding the beatitudes. I am reminded that one of them is "Blessed are the meek, for they shall inherit the earth." Do you mean that to have an application to film magnates and film stars?

Strange as it may seem, you ought to know that some producers reflect as much on the pictures they are producing as a butcher reflects on the carcass he is slicing. His pre-eminent concern is whether the picture will make a profit for him or not.

THE AMERICAN SHOUT AND THE QUIET VOICE

THE DESIGN OF the new postage stamps has produced from the Academicians some moving expressions of regret at its lack of Art. The only Art in these stamps, they have said, is in the Shading.

That bit about Shading may have surprised some people; but not me. When I was eight years old I was given instruction in Art at the academy of the Misses Lamprell at Hove. Here I had my choice of two acknowledged Art forms. One was Drawing, the other Shading. I chose Shading.

Speaking, then, as an Artist I want to make a comparison between this stamp-business and cinema advertising. The old stamps were unspeakably silly in their repetitions (they told you three several times what their denomination was), in their ornateness ("spinach" is the favourite description of such things in America) and in their irrelevancies (dolphins and whatnot). But their execution was, I think, brilliant; and Barnett Freedman did a fine job of work within the narrow limits allowed him in tidying up the mess at the time of the Jubilee issues. (You must remember that the late King would not allow major changes. He thought they would be unlucky.)

Film advertising also is full of redundancies, vanities, repetitions and superstitions. The postage stamp said 1½d. three times over; movie ads. use as many repetitions to indicate that the picture is "super," "colossal," and (a word of self-praise I noticed with pleasure in a recent large announcement) "pretentious." The vanities are responsible for the inclusion of names of technicians in whom the public has no interest, and for what might be called hierarchical type-display. Habit (the earliest form of superstition) governs the choice of certain days, certain spaces, certain newspapers for film advertising. But like the old stamps, film advertising is often ingenious and sometimes even clever in the details of its execution. The whole technique of modern process work is invoked: the newest types mixed with hand-lettering; combination half-tone and line; reverse zincos and Ben Day tints; "canvas" and vertical half-tone screens. . . . But as with the old stamps, there is no simple statement, no coherence, no DESIGN. In short, the major faults of both are far too much "art" work and too much Shading. As Noel Carrington once put it, "Despite all the newest tricks of the Trade, cinema advertising looks Victorian."

Now if you set out to try to better either the postage stamp or the poster vamp, there is one master requirement. When you have had your fancy, the stamp must still look like a stamp; the poster should still look like a cinema poster. The public interested in sending a letter or going to a cinema want first of all a stamp signal or a cinema signal in which they can trust.

Mr. Dwiggin, the distinguished American designer, put out a whole book of propaganda against the design of paper currency, postage stamps, and such-like in this country; and added a series of his own suggestions for these official printed forms. They were fine: well-composed, cleanly executed, "spinachless." But they didn't look, to my eye, like money or stamps. They looked like fine labels for a beauty preparation.

By FRANCIS MEYNELL,
G.B.'s celebrated publicity expert

(By arrangement with "Typography,"
the new quarterly published by the
Shenval Press)

They had lost the special significance of stamp and dollar-bill "style."

Or think of it (with Paul Beaujon, who is often worth thinking with) in this way: the advertiser's task, he says, is like the music-printer's: that of making it as easy as possible to "sight-read" what is on the page. To perform this task one must provide enough novelty to catch the eye, enough conventionality to fulfil the expectation: and then add what you will of charm or dynamite to the whole boiling.

What are our special difficulties?

Display advertising of films in newspapers is confined to their first West End runs. The three London evening papers and three Sunday papers make up the list of customary media. The total amount spent may come to something like £300,000 a year. If that were spent in one campaign, or even in half a dozen, the problem of presentation would be simple, though others would remain. But this expenditure has to cover something like 250 pictures—each one a separate selling problem, demanding a special treatment typographically, verbally and pictorially; all in competition with the others; nearly all limited hopelessly in the matter of space. Since I have been in the industry I have had to assume responsibility for a new campaign on an average every ten days . . . a campaign of the kind, because of its complexity and its smallness of appropriation, which would be the despair of any advertising agency.

And it isn't only the quantity of these "accounts"; it is their peculiarity. Every picture comes laden with contractual obligations—with a schedule of the proportionate type sizes in which the names of stars and starlings, the producer, director, authors, *et al.* have to appear. We may have to reconcile the advertising crotchets of the Producer, the Distributing Company and the Theatre, all three. We will certainly have to work at break-neck speed. And we will have to prepare advertisements which will be printed either in good positions in badly printed papers (the evenings) or amidst an outrageous medley of displays in better printed papers (the Sundays). We can't use large spaces. So that real ingenuity is needed to find a fit (i.e. noticeable and persuasive) style of illustration and display. Remember, too, that despite the fine work of producers like Michael Balcon and Alexander Korda, most (by number) "big" pictures are still American, and every American picture arrives in England with its advertising



campaign already prepared. Prepared, not for a continued run in the West End of London, but for three-days stands in the tank towns of America. Naturally they are misfits for London opening runs. But few Managing Directors of English companies distributing American pictures (Murray Silverstone of United Artists is a sterling exception) have the wisdom and the courage to permit an alteration of what the far-distant producer has approved for quite other markets and minds.

Now these American shouters—the vicious voices—set the tone for everyone else. I have seen a brave English producer agree to the policy of the quiet voice, the explanatory professional voice, in his advertising; and then reel back defeated from his next encounter with the Gill extra bold display of a rival's super-super marvel. The loudest type goes, of course, with the loudest words. At present a little extra visibility, a little extra audibility, and, most important, a lot of extra credibility is to be had by modulated words and modest displays. The day of train-wrecks as the staple for films has gone by; but even intellectual, even intelligent pictures are still for the most part advertised in the train-wreck tradition.

That is assuredly one reason why there is still a large public which refrains from the Cinema. If we could consider all our advertisements as in part an embassy to the public from the film industry, if we would make them always honest in statement and decorous in expression, we should not merely sell our pictures better but we should do something far more effective: we should promote a habit and an expectation of enjoyment. Individual pictures are nearly always oversold; what is undersold is "going to the pictures."

I find that all I have written is an explanation of our difficulties, an apology for our shortcomings. But here (at Gaumont-British) and there (at United Artists) a policy of simplification of design, of moderate statement and of informativeness is in effect. I do not believe that the public, the West End theatre-going public, has so far lost its old vocabulary that the words "good" or "pleasant" or "pretty" mean nothing to ears burning with such phrases as "the greatest and grandest spectacle of this or any other year."

It is not unreasonable to believe that the selling points of a picture can best be brought into the currency of talk by using in film advertising the voice, the words and the manners of people who are neither morons nor gangsters.

MONTHLY COMPETITION

Report on Competition No. 3

Stung by the success of Scotland last month, Londoners and provincials alike rushed into battle. But the insolent Scot wins again hands down, with a Londoner second.

First prize: Miss C. J. Shepherd (Edinburgh).

Second prize: Tristram Stack (London). His suggestion, 'Andy Barr and the Reindeer' nearly got him first prize.

Miss Shepherd's entry was so interesting that we print excerpts from it below.

DRAMATISED DOCUMENTARY

(1) Art and the State

Outline: The tremendous opportunities that the State has as a patron of art—from public buildings to postage stamps. In the past intelligent co-operation between the State and the artist was arrived at, e.g., Early Christian (Byzantine) Art; Renaissance Art; Baroque; George IV and old Regent Street, etc. Trace the decline of the State in the encouragement of art in the 19th century, e.g., the growth of museums and with them the idea that the place of art is in the museum; lamp posts imitating Benvenuto Cellini. What is happening to-day? Continuation of 19th century tradition, especially by municipalities. The realisation that the State can encourage art again, e.g., B.B.C., Underground posters, etc. This might become the starting ground for a wider State patronage.

DRAMATISED DOCUMENTARY

(2) The Scottish Universities face modern conditions.

Outline: The place of the University man in modern life. University men (and women) in business, as teachers, lawyers, clergymen, doctors, etc.

Show how the Scottish universities were born in the 15th and 16th centuries and ask how these institutions are facing modern conditions.

Indicate what is needed. For Art to preserve its traditions but bring its teaching up-to-date; for Medicine to modify its tradition and bring its teaching up-to-date; for Science to alter completely its tradition and to keep its teaching up-to-date.

EPIC: The British Empire—and the Race Relations in it.

Outline: Begin by showing the commercialism which began "territory collecting." Out of a need for trade grew a symbolism which labelled itself Imperialism. The growing discontent in India and the fermenting discontent in Kenya. What will happen? Will it be solved as it is being solved in the West Indies by black and white co-operating under an Imperialist system? Or will it eventually mean the disintegration of the Empire and the end of Imperialism?

COMPETITION NO. 4

A prize of one guinea and a second prize of 10s. 6d. is offered for the most practical proposal to improve the subject matter of the commercial film, without detracting from box-office receipts. Entries should be sent in by November 20th, and should not exceed 250 words.

RULES AND CONDITIONS

1. Envelopes should be marked with the number of the competition in the top left-hand corner, and should be addressed to **Competitions, World Film News, Oxford House, Oxford Street, W.1.** Solutions must arrive by the first post on Friday, November 20th.

2. Competitors may use a pseudonym.

3. The Editors' decision is final. They reserve the right to print the whole or part of any entry sent in. MSS. cannot be returned. If no entries reach the required standard, no prize will be given.

WHEN CHILDREN JEER

Two teachers describe the zest for fighting films, the lavatory parades at the 'goody-goodies' and all the likes and dislikes of the infant film fan

TEACHERS ARE BECOMING film conscious, using films in and out of school; they are buying cameras, attending film schools and classes in their spare time, making records of school events and co-operating with film producers in the all-important job of selecting and adapting available material and making commentaries for new educational films.

Concurrent with this activity a zeal for testing the reactions of the children has become epidemic, especially among those very remote from the actualities of regular classroom practice, and, worst of all, some even out of touch altogether with children. The two questions constantly asked are: "What is the value of the educational film?" and "What films do children like or dislike and which are harmful to them?" The answer to both is really, "No one quite knows."

It is inevitable that the value of the teaching film should be tested by means of fearful questionnaires, and more or less revealed by children's essays and answers to oral or written questions.

The one way to get an approximation to the truth is for "young-at-heart" grown-ups to sit unobserved among the children and listen to their remarks over a long period at a large variety of children's shows. Views can be based on the hearty laughter, terrific applause and cheers, and breathless silence of genuine and unmistakable liking balanced by the noise, shuffling, "lavatory parading" and even open jeering of whole-hearted dislike.

Experience like this tends to show what children like. They seem to like fighting of all kinds; western and other vigorous open air films; comedies, especially with child actors such as Our Gang; young animals and people in real life or make-believe; stories they have read; newsreels and cartoons with not too much "wise-cracking" or too subtle jokes; colour films. Charlie Chaplin is still King of the Comics. Right *must* triumph over wrong and there has to be a happy ending.

They appear to dislike goody-goody films; sloppy sentimental and sex appeal films are openly derided. They won't stand for cruelty or bestiality, unfair play or sneakishness. Drunkenness is no joke. Scenery, however beautiful, unless accompanied by human activity, leaves them cold. They get quite annoyed with poor quality of technique, scenery or acting.

As far as I can judge, the following types are likely to do real harm to children, especially by their cumulative effect; and damage to mind, nerves or morals may ensue:—

Horrific films (and a close-up in a nature film may be horrific!). Over excitement and long drawn out agony. Glorification or condonation of evil doing.

Sex films, while silly to young average children, may be harmful to special children and to nearly all adolescents. Overdoses of "goodness" sicken healthy minded children.

I have worked at children's film shows since 1924. This year at Battersea, two of the best received films were *Man of Aran* and *Industrial Britain*, and that in a series including Chaplin, Tom Mix, Buck Jones, Laurel and Hardy, Jessie Matthews and Disney.

D. K.-J.

THE NUMBER OF FILMS a child sees under the auspices of the school is a very small proportion of the total number of films he sees: the ordinary commercial programme supplies our children with nearly all their film fare. Prepared films and programmes matter little to us beside the miscellany provided by the commercial cinema for young and old.

The children see the stuff we see ourselves. They see it in much the same light, and react to it in much the same way. Most films are carefully made in such a way that they will appeal to as wide an audience as possible, and this process entails a simplification of motives and issues, a clarification of plot and structure, a general talking-down, which has led critics to observe that most films seem to be made for children.

Children like fighting of all kinds. Hollywood has given us hundreds of fighting pictures—gangster, boxing, war, navy, submarine, aeroplane, G-men, and so on.

Right *must* triumph in the end. Hollywood says right shall triumph, and triumph it does.

Children like to see stories they have read. Hollywood gives us *Treasure Island*, *Little Lord Fauntleroy*, *Little Women*, and others.

Children like comedies. Hollywood includes a good proportion of comedies in its output.

Children like child actors. Hollywood gives them child actors—Jackie Coogan, Jackie Cooper, Jackie Searle, Jane Withers, Micky Rooney, Shirley Temple.

So with Western, adventure, horse racing, and engineering films. Hollywood knows better than any of its critics what children like.

The commercial companies all along worked on the principle that the tastes of adults are the same as the tastes of children. I see no reason to fear that the supply of commercial films suitable for children will at any time dry up.

Now let us consider the rest of the film output, which consists mainly of films dealing with love relationships and musicals.

I should say that most of these films, while they may bore children, are harmless enough to them. They are carefully adapted to the morality of the multitude, and fortunately public morality is assessed fairly high.

Further we must remember that people will not go in a body to look at things they might pore over in private. The cinema being a public entertainment is quite safe from the franker sorts of pornography and obscenity and pretty safe from the subtler sorts.

"Sex films, while silly to young average children, may be harmful to special children, and to nearly all adolescents." I am inclined to take a more optimistic view of this matter. Love scenes on the screen are so high-falutin that nobody takes them for other than they are—i.e., wildly impossible, make-believe or wish-fulfilment dreams. To this class belong the heavy, passionate, devotional, glamorous efforts of the Marlene-Greta type. The lighter sex films, the gay girl-shows and musicals, appear to me equally innocuous. I fail to see what harm they can do to the adolescent.

J. R. B. F.



WILL HAY

THE SANDS OF THE DESERT were growing gold for Gainsborough Pictures as I wandered into their workmanlike, if not palatial, offices amidst the slums of Hoxton, and on to the set of *Windbag the Sailor*.

"Now where," asked my guide, "is Mr. Will Hay?"

A couple of goats wagged their heads negatively as they nibbled sentimentally at the reportorial trousers. A gaily coloured macaw (or it may have been a parrot) made a noise that was reminiscent of the more uncouth of cinema audiences. A dusky beauty of more avoirdupois than elegance waved towards the desert island hut wherein Mr. Hay could be heard chuckling.

Director William Beaudine looked suspiciously at me from under his eyeshade.

Then Mr. Hay, a cross between a W. W. Jacobs skipper and Popeye, emerged from his hut balancing a cup of tea with scientific care, and we left the open spaces of the desert for the less congested 10 by 8 of someone's office.

It is, perhaps, one of nature's compensations that comedians are as sober-minded away from their audiences in proportion as they are scintillatingly funny in their working hours.

Mr. Hay is no exception. Not that he is a dull fellow. But he takes life seriously rather than with a chuckle; his hobbies are by no means subjects for levity. He is, of course, as most people know, an astronomer of note (he was made a Fellow of the Royal Astronomical Society for discovering some new spots on Saturn), and although you may know him as the eccentric schoolmaster of the music halls, he is a serious scientist, an ace glider, and holds an air pilot's licence.

Otherwise, he is just the nice, pleasant quiet sort of chap you might meet at the 'local' round the corner.

But I made one discovery. Here is a star who has a good word to say for British films, who even compares them to American films to the latter's disadvantage.

"Oh, yes," he said, "I agree that the tempo is often very slow, but isn't that better than two hours of hysterical high-speed hustle which leaves you breathless?"

Windbag the Sailor on Film Technique

"To my idea—and of course you must remember I'm only a beginner, I've only had two and a half years in pictures—the secret of success is in variation.

"Think of it musically"—he waved his pipe in the air—"you don't want 6-8 tempo all the way through a film any more than you want waltz time. You want a bit o' both—light and shade in action, as well as in camera work."

I asked Mr. Hay if he found any difference between working for films and for his music-hall audiences.

He nodded. "On the music hall stage you have to broaden everything, exaggerate it," he said. "For the films it's just the reverse.

"You see, your theatre or music-hall audience expects something theatrical, whereas your film audience must be given the illusion of reality.

"Even if your situations and characters are far-fetched, the whole idea of the film is to give that semblance of reality which the music-hall needn't—mustn't have.

"Take my schoolmaster sketch—I tried to give the idea of the old man who is really past his job, but essentially it was a caricature, a burlesque, and you couldn't translate it literally to the screen.

"Besides, the humour of the screen's a different art. You've got to remember that you're acting for a universal audience, not just a particular town or district.

"On the stage you can suit your gags to your audience—I give 'em stuff at the Palladium—scientific gags," he laughed apologetically, "that I couldn't use in Halifax, let's say, to get a laugh, and *vice versa*.

"But you can't do that on the films.

"I often wonder," he went on, "how some films do go down in parts of America, like the Middle West—American films, I mean. Because, touring America as a vaudeville artist, you're continually playing to what might be different nations.

"I know—I've played in every English-speaking country in the world.

"But what I like about film work," Mr. Hay confessed, "is that it is constructive. You're building up a character all the time. Take *Windbag*—I've always wanted to play a sailor, but I've been doomed to a music-hall and film sequence of schoolmasters and family solicitors till now.

"Then there's another attraction about film work—when the picture's finished, you can forget it, and start creating a new character, not go on pulling down and building up again the same old figure like you have to do when you've established a stage routine.

"Hard work? Yes, of course it is, while you're working, but when I do finish a picture I go away for a cruise, take a few travel films myself, and come back fresh.

"Photography and cinephotography are hobbies of mine, you know," he explained, "as well as the stars. Some people think all I do in my spare time is to sit by my telescope.

"Yes, I'm very interested in the technical side of the films—one day perhaps I'll direct, that's what I'd really like to do. But I'm still learning..."

Not the least point of interest about these Will Hay films that Gainsborough are producing is that Mr. Hay writes the scripts himself. He is assisted, of course, by Director Beaudine—and Beaudine's "shadow," Bob Edmunds—but Hay is the real author, and as such knows how to suit his own particular style.

Unlike most, if not all other screen stars, he is not averse from 'gagging'—"though you have to be more careful than if you were on the stage," he admitted, "because if you 'dry' the others up, it probably means a re-take."

I bent forward confidentially.

"And it's your honest opinion," I whispered, "that British films really do stand up to comparison with American ones?"

Will Hay nodded. "Honest," he said. "After all, you see some pretty bad American films sometimes, don't you? Well, you see bad English ones too. But you see some jolly good ones, American and British."

"Such as—" I began.

"Mr. Hay—wanted on the set," called a voice down the passages.

Perhaps the voice was aptly prophetic.

DENIS MYERS

News from Denham

EVERY STUDIO AT DENHAM is occupied, either by the current productions of London Films or by tenant companies. The tenants include Capitol, for whom Bergner is making an English version of *Dreaming Lips*; New World Pictures, who, having completed their Technicolour film, *Wings of the Morning*, will soon commence production on *Under the Red Robe*; and Pall Mall Productions still shooting the Paderewski film, *Moonlight Sonata*, in which Marie Tempest is also playing. Besides Pommer's company, whose first English picture, *Fire over England*, is almost finished, there is a new tenant, Atlantic Films, for whom Marion Gering is directing *Thunder in the City*, with Edward G. Robinson, Constance Collier, Nigel Bruce and Miss Deste.

A stream of sightseers is coming every evening to Denham to watch the departure of Dietrich, making *Knight without Armour* for London Films. Robert Donat is her knight in the midst of 1917 revolutionary St. Petersburg.

Another London Films picture, *Dark Journey*, stars Veidt; while Miriam Hopkins and Gertrude Lawrence are two sides of a triangle in *Men Are Not Gods*. Flaherty is also on location at Denham for *Elephant Boy*.

London Films casting department is beginning to look for suitable Romanesque types for the proposed Laughton film, *I Claudius*, adapted from the novel of Robert Graves; it is likely to go into production within a couple of months.

Meanwhile Pommer has sent a unit out east to shoot material for *Troop Ship*, 'the essentially English subject which had to be thought of by an Austrian'; and Miles Malleon, Walter Hudd and a host of technical advisers are cooling their heels waiting for the Arabs to settle their disputes with the Jews before they can go ahead with *Lawrence of Arabia*.

IT WOULDN'T HURT HITCHCOCK...

An Open Letter

DEAR HITCHCOCK,

I hope you did not stop reading film magazines after the last instalment of your memoirs had appeared in one of them, because, if so, you missed two pronouncements which, I humbly submit, you might find it worth while to study.

I refer to an interview with Ben Hecht and Charles MacArthur and an article by Francis Lederer. I would particularly draw your attention to the following sentences. First, Mr. Hecht:

They (the people in Hollywood) spend all their time at present producing, directing and acting in pictures that are pure tripe. It wouldn't hurt them to spend just a little of their time and money to make pictures that are really worth while.

Then Mr. Lederer:—

Just to entertain people in the cinema is really a waste of time. . . . To create happiness where no happiness is; to banish fear and restore hope and zest for living—these should be the aims of the motion picture. In doing these things it cannot fail in its avowed mission, which is to entertain. But it will take on a greater power with purpose.

'And what,' you will be asking no doubt, 'has all this, admirable sentiments though they may be, to do with me? Why pick on me?'

I pick on you because the words of these two men are even more applicable to the British film industry than they are to Hollywood, because you are generally recognised as Britain's cleverest film director, and because, ever since I saw a flock of sheep follow a shot of a crowded dance floor in *Champagne*, I have followed your career with the closest attention. I believed, and still believe, that some day you will produce a film that will make the world sit up.

I have picked on you because the words of Messrs. Hecht and Lederer do not seem to have attracted as much response from the British film industry—if they have attracted any at all—as they deserve; and because I hope that you, as leading director of one of the most influential producing organisations in the country, will be able to do something about it.

I have picked on you because while it would be grossly inaccurate to label your films 'pure tripe,' it would, I think, be fair criticism to say that apart from *Juno and the Paycock* and *The Skin Game*, not one of them has had a theme that mattered a damn.

In recent years you have produced nothing but melodramas, excellent, it is true, but none the less melodramas, and that, I feel, for a man of your talents—in some respects one might almost say genius—is a shameful waste of time. If you do not agree, apply Mr. Lederer's test of what should be the aims of the film to your own work, apart from the two I have excepted. Does one of them pass that test? I think not.

In some recent publicity material sent out by your studio you were made to say this:—

I am out to give the public good healthy mental 'shake ups.' Civilisation has become so screening and sheltering that we cannot experience sufficient thrills at first hand. Therefore, to prevent us

Meetings and Acquaintances

M. A. C. GORHAM, on the staff of the B.B.C. for ten years and editor of the *Radio Times* for three years, calls for a pint of draught and maintains that the pink-fingered gentry behind modern bars know nothing of beer. His three million circulation sits lightly on stout shoulders. His new series, *The World We Listen In*, seeks to collect fresh viewpoints on radio. Hilaire Belloc, H. M. Tomlinson and Humbert Wolfe have already spoken their pieces. Vernon Bartlett, C. E. M. Joad, H. M. Brailsford, Denis Johnston and others will follow. Gorham wants, like many others, to create a real body of criticism for radio. He talks of *The World We Listen In* as a new and necessary forum. To the suggestion that he himself should contribute since he talks so well on radio possibilities outside his province, and to the notion that one view from Broadcasting House is worth a dozen from outside, Gorham replies diplomatically and refers further enquiries to Sir Stephen Tallents. They are hereby referred.

GUSTAV MACHATY, famous Czecho-Slovakian director of *Extase*, is having trouble with his Italian productions on his latest film *Ballerine*.

While on holiday he learned that the company had changed not only plans for synchronisation but some of the dialogue and had even recut the film, introducing sound where he had wanted none. Being a brave man he did not ignore this mutilation but cabled a hot protest to Signor Mussolini. Finally he extracted a promise from Luigi Freddi, chief of the Cinematographic Department of the Ministry, that his interests would be attended to in future.

becoming sluggish and jellified, we have to experience them artificially, and the screen is the best medium for this.

Overlooking the fact that expert opinion would probably tell us that civilisation is getting much less safe and far more trying, what is there particularly stimulating to the mentality in any of the last four films you have made? Surely the 'shake up' provided by this type of picture is to the emotions, not to the mind.

I suggest that it is high time that you stopped making mere thrillers, entertaining though they are, and got down to what Miss Lejeune would call a real job of film making. Why should we leave it to Hollywood to make films like *The Story of Louis Pasteur* and *Fury*, and others with a social content and commentary on our times? You could have made a brilliant job of a theme like the theme of *Fury*. Why didn't you?

It cannot be because your employers will not give you the scope, because in this same publicity interview I found this tribute to them:—

Finally, I have been very lucky. My ideas, my methods, my tricks in film production have all been given free play. I have been allowed to experiment. This, I owe to one man, Michael Balcon.

Your films must have made a lot of money for Gaumont-British, and I think Mr. Hecht's words apply with as much force to them as to Hollywood producers:—*It wouldn't hurt them to spare a little of their time and money to make pictures that are really worth while.*

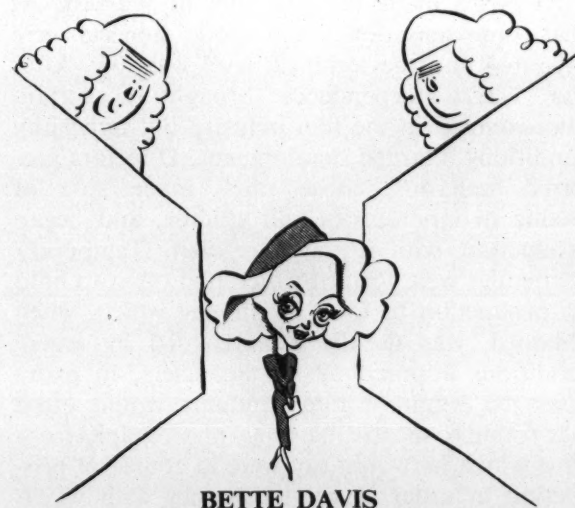
LESLIE B. DUCKWORTH

EDWARD G. ROBINSON, Hollywood's famous 'tough guy,' is making his first British picture for Atlantic Films. It is a £120,000 picture, *Thunder in the City*; and Robinson is the thunder.

Born in Bucharest in 1893, Robinson was taken to America by his parents when he was still a small boy. Educated in New York, he took an M.A. degree at Columbia University. He was intended for the ministry, but his ambitions turned first to law and then to the theatre. For sixteen years he was a successful actor, leaving the stage for Hollywood six years ago.

Eddie Robinson's success in 'tough guy' characters is due not to type casting, but to his astute observation of American life as a whole. He talks with equal interest of American industry, politics, finance and art. He is aware of the whys and wherefores of the cinema industry. He has also formed opinions as to how the British cinema can best develop, and his advice is to 'keep off imitation and develop an industry characteristic of England; learn from American technicians, but don't be slaves to Hollywood methods.'

In his new film, Robinson plays a 'tough guy' who is too tough even for America. In private life, far from playing his famous 'ballyhooer,' Robinson studies languages and collects modern French paintings and classical gramophone records. He is, in fact, anything but Public Enemy No. 1.



BETTE DAVIS
The girl with the contracts (Vicky)

NED MANN'S job in life is to trick the public, and it is a hard life, for the trick business is like the Labyrinth, difficult to get out of once you are in it. Neither producers, directors nor cameramen know what it is to invent tricks, and so they ask for them at the last moment. The art of trick is not to let your audience know where the trick begins and ends; if they guess it spoils their fun. Mann is back at Denham after a trip to Hollywood. He is devising tricks for a dozen or so new productions. The Spanish Armada is floating in a tank, and rubber elephants are being made to dance. "Stars and directors come and go, but the trick-man goes on for ever—that is unless he ends in the bug house or throws himself out of a stunt machine." Mann cheerfully catalogues the fate of half of Hollywood's ace trick-men and decides that most of them went 'nuts' over their own ideas. In a few months his contract with Korda expires, and he intends to take a vacation, but it is sure to be a busman's holiday for he could not help but invent a rope trick or two.

Pictures in Poland

By W.F.N.'s Warsaw Correspondent

Polish films are seen by emigrés in the U.S.A., Palestine and the Baltic countries. Chicago has a Polish population of 500,000

POLAND IS LARGELY an agricultural country and because of its poverty has few cinemas. For 34 million inhabitants there are only 700 theatres, 600 of which have sound equipment.

There are various obstacles in the way of production: the film market is small and the language of the country raises difficulties so far as export is concerned. American distributors dominate the home market, but most of the pictures shown are weak and there are few home box office successes. The Polish public prefers Austrian comedies—with such stars as Franciska Gall and Paula Vessely.

French, German, English and Russian films are seldom shown; German films being boycotted by the Jewish owners who own the majority of the cinemas, and the English films, such as *Things to Come*, *The Ghost Goes West*, and *Henry VIII*, appealing only to the sophisticated and to the intelligentsia. Some Russian pictures are shown and *Road to Life* and *The Youth of Maxim* were two that achieved some success.

Polish film production dates from 1915 when Pola Negri made her first film in Warsaw. At that time sensational and erotic subjects were favoured and the technical level was low. After the War, independence brought a certain improvement in the film industry but unhealthy conditions retarded development. Directors prepared scenarios, chose stars, made sure of credits in laboratories and studios, and began production with an eye to cash. Temporary companies were formed which had often to hold up production to look for money which, when obtained, was usually accompanied by severe conditions imposed by the financiers. In many cases the would-be film producer would often take round to theatre managers photographs from films which he would say were in course of production in order to get the money with which to begin making the pictures.

Success, under these conditions, depended upon sensational subject matter, popular stars and patriotic appeal. Such conditions together with the inexperience of the technicians, made inferior film production inevitable.

A crude patriotism dominated the subject matter of Polish Films for a long time; soldiers and the fight against Tsarist-Russian dominion over Poland were regarded as an indispensable condition of box office success. Naïve melodramas were made starring Jasiwiga Smosarska, a favourite actress with the middle-classes. Comedies were made on the lines of German and Austrian farces and their poor treatment spoilt such talented acting as that of Adolf Dymśa.

There have been noticeable improvements during the last few years, particularly on the technical side. Cameramen can now draw upon their own and upon foreign experts' experience and production is much more efficiently organised. The most influential man in the industry is Stefan Dekierowski, owner of the only well-equipped studio and laboratory in Warsaw.

Starting ten years ago in a basement-laboratory he is now the Polish Will Hays and his organising ability and financial acumen are powerful factors in the present day production of feature films. Polish production is increasing considerably, mainly because the Government helps producers by granting certain tax-reductions. About 30 feature films and some 700 shorts are released yearly.

Though technical level and organisation have been raised, the subjects have not changed. Efforts to adapt for the screen national literary masterpieces have proved disappointing. One of the most prominent Polish directors is Michal Waszynski, who produces efficient, cheap box office successes. He makes two films at a time, works like an automaton and produces comedies and dramas which, though cheap and mediocre, are always well-received by the public.

Leytes, whose picture *The Day of Great Adventure* was shown at the London Film Society, is a director worth mentioning, for, though his ideas are inconsistent, he has shown a correct sense of photography and cutting. *Under Thy Protection*, of which he was the author, managed with its patriotic-religious appeal to be both popular and well produced.

Among other prominent directors is Alex Ford, author of the sport-short reviewed in *W.F.N.*, who has been very much influenced by the Soviet Cinema. His picture about Warsaw Newsboys, *The Legion of the Street*, showed his undoubted ability as a director.

Juljusz Garden produced some interesting

cultural films in the silent days, but such films are rarely produced now, because of the limited markets at home and abroad.

Polish films reach the centres of emigration in U.S.A.—Chicago, for example, where there are 500,000 Poles—Palestine, where the majority of the Jews speak Polish, and Baltic countries, but are barred from the Western market.

In 1931 criticism of the low standards and level of film production resulted in the formation of a Film Society called *Start*. This body was formed by a group of students whose aim was to study film art and to initiate propaganda for better films. The Society did a great deal by introducing into Poland the films of René Clair, Eisenstein and Ivens. Several members of this society started their own production of shorts. The Government, anxious to promote higher standards in film production, gives special facilities to those shorts described as artistic or instructional. In this field one finds many films made purely for propaganda or advertising purposes, and also *avant garde* films. The films of F. and S. Themerson (*Europe* and *Electricity*), Ford's *Ready, Go!*, Cekalski's *Danger*, *Coalmine* and *Folk Dances*, Emmer and Maliniak's *The Polesie District*, are worth noticing. The best production is organised by the Polish Institute of Social Problems, which tries to secure artistic and social success for its films. Two new cameramen, educated abroad, Wohl and Lipinsk, have set up a high standard for artistic and technical work.

Newsreels are produced in Poland by the Telegraph Agency, P.A.T., which has a monopoly of the market.

A new company, financially sound, has lately given feature production a new start. It is the Polish Film Company (P.S.F.), managed by the late general manager of Polish Radio-Chamiec. Polish people await its achievements with interest for it is hoped that the new company will raise the prestige of film production to the level of Polish theatre and music which is proud of such names as Paderewski and Morzejewska.



"The Interloper" (Przybylski)

Tiflis in the Caucasus Makes Thirty Films a Year

By Mack W. Schwab

THE DIVISION OF THE U.S.S.R. into Autonomous Republics and Autonomous Regions is primarily one of language and race. The Central Government has made a special point of encouraging and fostering the particular culture of each of these National Minorities. This is as evident in the field of motion pictures as in other fields of creative expression. Not only are movies produced in the largest and capital Republic, that is, The Russian Republic, at Moscow and Leningrad, but in most of the larger Minority districts. Local artists film local material in the language of the area as well as in Russian.

Of course, there is no rigid apportioning of subject matter and language. Films are made by the Moscow and Leningrad studios in other languages than Russian and treating of material from all over the Soviet Union. Dovjenko from the Ukrainian Republic studio at Kiev journeyed to the border of China to film his picture, *Frontier*. But, as a whole, the studios of Moscow and Leningrad have a more general approach to Soviet life, while the studios of the Minorities deal with the special problems and themes of their district.

The State Motion Picture Industry of Georgia has one of the best of these National Minority studios at Tiflis, the capital of the Republic, on the southern slopes of the Caucasus.

Before the Revolution the film equipment in Tiflis, what there was of it, belonged to a local commercial photographer. It consisted of a still camera, and a primitive developing laboratory. There was no movie apparatus.

In 1921, the Georgian Motion Picture Industry was officially conceived. A small group of Young

Georgians, who had gained some experience in motion picture and still photography during the War and Revolution, took over the above-mentioned laboratory and added a motion picture camera. Professional actors and actresses from the local theatres volunteered their services. An almost complete lack of film stock at that time prevented an ambitious programme. At first the practical results were mainly newsreel documents and experience.

In time, however, a definite professional organisation was established, and by 1926 full length pictures were being made. It was at this date that the Soviet Government gave the Georgian group money to build an up-to-date studio. Three years ago, a well-equipped laboratory for the developing of films and office buildings were added. A new sound stage is now in the process of construction. Except for a special effects department, which most of the Soviet studios lack, the Tiflis studio is up to date in equipment with movieolas, a camera crane, dollies, and a handsome projection room.

They make about eight full length pictures a year in both Georgian and Russian, and in addition newsreels, and two documentaries a month on such regional educational subjects as *Malaria*. An animated cartoon department has already produced one cartoon in black and white, and is working on a second in colour. The first with Georgian music as a background is about a Georgian shepherd who, with the aid of a machine (educational propaganda), overcomes his animal enemies. The second ends on a note of animal solidarity.

Eight directors are at present employed by



"Golden Valley"

the studio. Thirty actors and actresses recruited mostly from the Georgian professional theatres are under contract.

The present shooting schedule includes *Dareeko*, a film about a young Caucasian heroine who was active in the revolutionary movement of 1905; a movie version of the Georgian play, *Arsen*, which was staged at the Theatre Festival this year, describing the half legendary, half historical poet of the mountains, who in 1830 led the natives in a revolt against their feudal lords; and *Golden Valley*, a contemporary story dealing with a conflict on an orange plantation near the Georgian city of Batumi.

The director of *Golden Valley*, Shengalaya, a Georgian poet in his thirties, has been working with the Tiflis studio for some time. In the silent days he produced *Twenty-Six Commissars*.

Chiaureli, who is directing *Arsen*, is the most famous figure of the Tiflis studio. He produced the first important Georgian sound film, *The Last Masquerade*, in 1933. For his achievements in developing Georgian motion pictures, he received the Order of Lenin in 1935. Chiaureli was an actor and theatrical director before he became interested in the cinema.

Making pictures in both Georgian and Russian presents a considerable technical problem. Each shot must be duplicated in Russian after it has been shot in Georgian. The cast should, therefore, be bilingual. The professional actors for the most part speak Russian perfectly, as do all the younger generation who are taught Russian along with Georgian in school, but for many of the minor characters, especially the older less-well-educated mountaineers, Russian is often too difficult. This factor necessitates a certain amount of dubbing, adding Russian after the scene has been shot. Because of this language difficulty, film production is slow. From six months to a year is the average time for the shooting of a picture there.

Aside from the actual production of picture, the members of the Tiflis studio contact personally as often as possible the Georgian movie audiences through lectures at workers' clubs and informal discussions of their films after public showings.

Stalin may well be proud of what the boys of the home State are doing in the world of motion pictures.



"Golden Valley," directed by Shengalaya

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HOLLYWOOD'S INFLUENCE ON THE ARGENTINE

by WINIFRED HOLMES

"BRITISH FILMS? They lie down and go to sleep or just sit still in the middle for a few moments to let the heroine with the long, long face, and the hero so stiff and correct, have a polite chat and tell you everything that you knew a long time before! In Argentina we do not care for that kind of film. We like movement and suspense and wit—everything in fact that North American films have. Perhaps Hollywood's films are based on slight or silly stories, like *My Man Godfrey*, for instance. But how they move! How polished and witty they are! And sophisticated! *My Man Godfrey* and *Mr. Deeds*, which is even better, will have a huge success in my country."

These searching remarks were made to me by a distinguished Argentine gentleman the other day, and are somewhat vanity-pricking now that we are beginning to think British films are as good as Hollywood's. But they are true for all Latin America. British films are not on the South American map at all. Our type of "long-faced" beauty is not appreciated; the comedy of Gracie Fields, Cicely Courtneidge, the Hulberts or Ralph Lynn-Tom Walls is too national and purely Anglo-Saxon to appeal to the Spanish-Italian-Portuguese races of the continent.

The Private Life of Henry VIII was the first British film to win appreciative audiences in the Argentine Republic. United Artists, which is of course an American company, distributed it, and was careful to leave unstressed the fact that it was British. Immediately it was tremendously popular and won a public for Korda's successive films, *Catherine the Great*, *The Scarlet Pimpernel*, and *The Ghost Goes West*. Those films have been popular all over the South American continent, and so have *The Thirty-nine Steps* and *Evergreen*. Madeleine Carroll and Jessie Matthews have become fairly popular stars, though the strict critic of British girls and films before quoted said, "If they haven't long faces, English film stars have terrible voices—they shouldn't open their mouths."

Publicity kept it dark that English stars working in Hollywood were English—stars like Charlie Chaplin, Ronald Colman and Boris Karloff. Yet the strange thing is that with the Argentine, England is far more popular politically and sentimentally than the United States, and British businesses have a higher reputation for honesty and reliability. There is, too, a big British colony of more than 50,000 people—considerably larger than the American colony. It is just that in the people's mind the cinema is Hollywood and Hollywood the cinema.

Italian and Spanish films are not good enough to appeal to the highly critical South American audiences in spite of ties of sentiment and language. French films are few and far between; German films too heavy for their taste; English films too slow. Hollywood reigns supreme.

The Argentine has always been film-crazy. Pleasure and luxury-loving, the people have raised cinema-going into the greatest social event except the opera, in the country. The picture house in every small town and village is the hub of social life. Bright lights shine, bells ring outside to attract your attention, young bloods go to inspect the local lovelies and girls to peep at

eligible young men. The building itself is probably the most spectacular in the place, and inside it is extremely luxurious.

Prices are lower than in England. Two pesos (about 1s. 6d.) is the highest price even in Buenos Ayres, and best seats in provincial cinemas are seldom more than one peso. Film magazines are legion and are beautifully got up and printed. National dailies run regular film pages and features. *La Nasion* of Buenos Ayres has film correspondents in European as well as pan-American capitals.

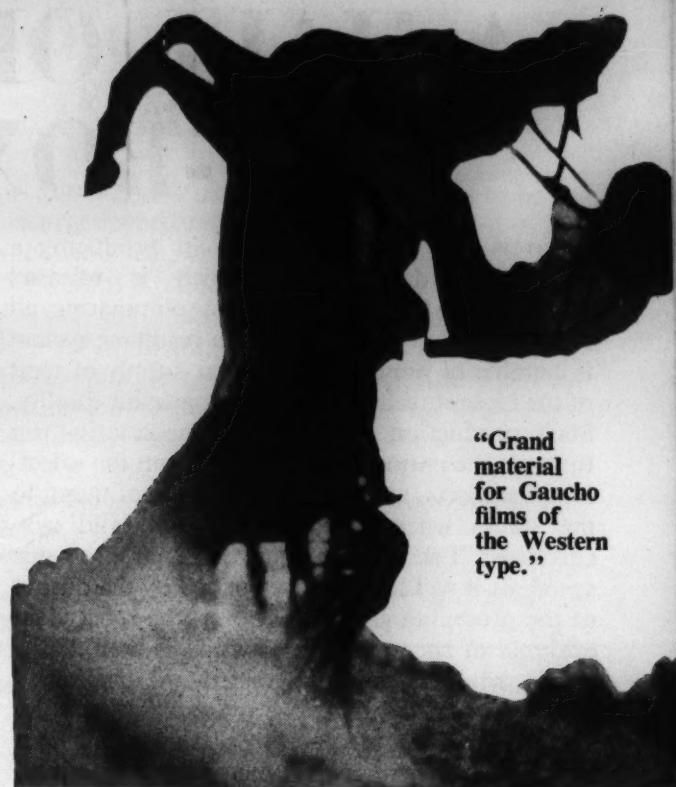
"Coming to England ten years ago from Buenos Ayres, one was chiefly struck," said an Anglo-Argentine, "by the absence of cinemas in London and the low esteem cinema-going was held by the English public. It was almost 'not quite nice' or at least slumming to see a film, whereas out there it was quite the most chic thing to do to go to the 'ciné,' and one had to be able to talk about the latest film and the most popular star of the moment to enjoy much social success. Now of course it is different in England, and the cinema is fashionable and blue-blooded, while gala premières attract the smartest audiences, as they do in the Argentine."

Lavishness and luxury are great characteristics of Argentine life and the cinema ministers to the demand for them in its gorgeous sets, clothes, buildings and "high-life." It has affected their ideas considerably, especially in their attitude towards women. Ten years ago this was purely Spanish: women of good family and reputation were heavily chaperoned and secluded from strangers. They stayed in the home and made the family their chief circle and interest. Even highly important and distinguished visitors would be entertained by Argentine gentlemen at their clubs or hotels and never taken home to "meet the wife."

The cinema has put the emancipated North American girl on the scene and has altered very largely the Argentine conception of womanhood. Girls may now drive cars and shop unattended in the city streets; married women too have more freedom. The cinema has affected these ideas far more in the New World than in the Old—in Spain, Portugal, Italy, which are the mother countries to most of the South American peoples, the cinema is not a national habit to the same



"Grace Moore tops the list"



"Grand material for Gaucho films of the Western type."

extent, but only a luxury of the biggest cities. It has therefore not undermined the old strict ideas of behaviour.

But the United States has put across more than its ideals of emancipated womanhood by means of its films. These have been, consciously or unconsciously, excellent propaganda for American architecture, house decoration, modes of living, dress, language, and for more specific things such as her cars. That American cars are wonders for rough roads and hard usage, as well as being luxurious and showy for city use, is shown in almost every Hollywood film with a modern setting. The result is that the Argentine uses American cars almost exclusively.

Hollywood has cornered the distributing business throughout the Republic. Its representatives showed their far-sightedness when, ten years ago, it was impossible to take money out of the Argentine, and British distributors were frightened off in consequence; they stayed in the country and consolidated their position, content to wait for better times to get their rewards. These they are now reaping in full measure and British distributors have to be content with the pickings.

Love of music is the chief national characteristic, and all world-reputed musicians have their seasons in Buenos Ayres. Consequently operatic and musical films are most popular of all, and Grace Moore tops the list of stars by a long way. Argentine production has wisely started by catering to this national demand. Short films starring popular Argentine singers of straight music or of national dance tunes such as the Tango and the Samba have been made and have won success. Carlos Gaudel, the "Richard Tauber of Argentina," made several such films before he died recently; Mercedes Simon, popular song singer, has made others.

Argentine production, when it comes to more ambitious efforts, falls very short and is not popular with the highly critical public. There is grand material in the country, however, for magnificent gaucho films of the North American "Western" type. The industry is not sufficiently organised or capitalised for these to be a practical proposition yet.

The three main producing companies are *Argentine Films*, *Technofilm* and *Photografie Terra*.

"A HALL OF HAT-BOXES"

SPEED IS THE ESSENTIAL factor in producing a commercial documentary which is released weekly, and this is achieved by eliminating all non-essential stages, so that the resultant system is capable of presenting a regular supply of reels of the highest technical and photographic quality. Such production rapidity must necessarily run through the entire organisation—from the selecting of subjects, and the brief scripting of them, to the stages when they are shot, cut and synchronised. Each group must work at the same speed, or it will become overloaded by the output of the preceding group. However, the most vivid example of such rapid production is seen in the studio, where settings are erected and dismantled in less time than it takes the representatives of an average studio conference to sit down and light their cigars. There is no time to hold meetings, to draw up elaborate blue prints, carry out research work in museums, or to arrange for camera and colour tests. We have to get on with the job at once, and so Studio magazine production has reduced everything to a minimum.

But the major point is that the results must compare favourably with the most elaborate settings and effects in feature films, which are the results of endless conferences, blue prints, and expense. Our work must be perfect, and original. Accordingly, we plan to shoot say, five subjects in nine hours, and these items are so arranged that each set shall form an integral part of the next, or, alternatively, shall be so constructed that by dismantling a portion of one, another shall be revealed. The day usually begins with the smallest set, and ends with the largest. We may commence with the corner of a surgery—plain cream walls, with, perhaps, a door, that neither opens nor shuts, so that as soon as the subject has been shot, it may be pulled off, leaving the plain walls. On to these, further flats are quickly added, thereby doubling the set, and possibly a central circle will be added to form the entrance to a boudoir. Into the right-angled corners, tall half circular pillars

Quick
and
Simple
Set
Building

will be placed, with silver bands around them.

Whilst this is being shot, the builders (there are three of them) are making a long, low wall, and fastening to its top a slanting piece of wood to resemble a tiled roof. This, when roughly painted and marked, and erected in front of the plain cream backing, will look like a Mexican shack. A few slender pieces of wood, painted black, are grouped against the skyline to represent tall trees, and a cardboard cactus in the foreground helps the illusion. Underlit, this set proves most effective, and after a few bags of sand have been emptied on to the floor, the job is ready for the camera. However, the next item may be a modernist apartment, and so the sand is swept up, the Mexican shack removed, the plain backing is split in the middle and into the gap a long modern window is inserted, which was being made whilst shooting was going on in Mexico!

By this means, we never produce less than four subjects a day, in settings which symbolise the items without in any way distracting from them. Recently we built a "hall of hatboxes"—giant

ones—and although there seemed to be piles of these monsters, actually there were none, for the central pile of round ones was made by placing bands of wood round a long column, and the plain backing appeared to consist of many square ones, merely by nailing similar pieces of wood here and there over it, and sticking crêpe paper into the tops of each, to represent ribbon.

We have built almost everything in our time, from portions of the Heavens, to a reproduction of the bed of the Atlantic. This we did with lots of card, painted in blueish greys, which we arrayed in rock-like formation. A broomstick with a piece of wood across it, and a rag, looked like the remains of a wreck embedded in the rocks. We then found a *genuine* use for newspapers by cutting them into jagged strips, and pinning them to the rocks. Concealed electric fans made the paper ripple gently, representing seaweed, and two thicknesses of net drawn across the entire set completed the illusion. This is all done on a floor about 20 ft. across and 40 ft. long.

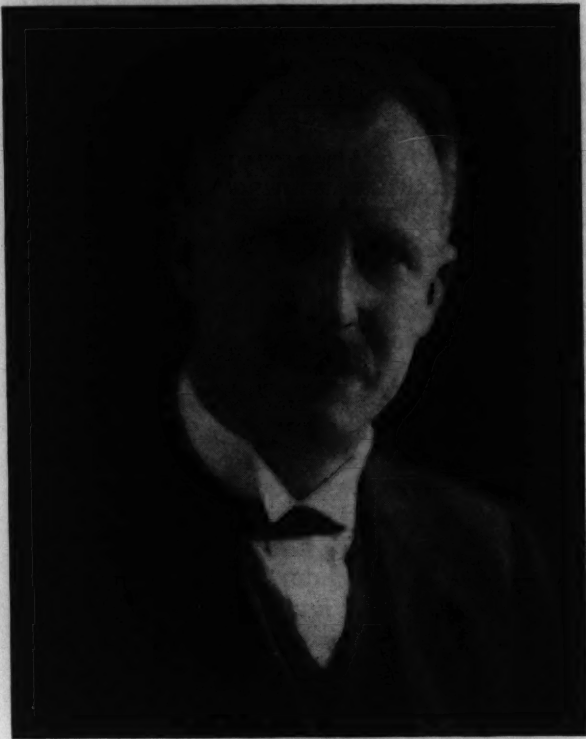
A.B.

SLAP-UP SETS FOR THE G.B. MAGAZINE



Mr. Baker of Butcher's

IN 1897 F. W. BAKER was turning the new-fangled "movie-camera" on Queen Victoria's Jubilee procession. Later he filmed the coronation of King Edward VII, and the coronation of George V, but next year he will not be turning on Edward VIII coronation for in the meantime he has become a very important figure in the film industry. He is now managing director of Butcher's Film Service, a member of the Board of Trade Advisory Committee, a Governor of the



Mr. F. W. BAKER

British Film Institute and treasurer of the Kinetograph Renters' Society. Thirty-eight years ago he was a dentist but gave up that career to join the American Biograph Company at the Palace Theatre. In those days an ambitious cinema in Oxford Street was showing travel pictures and to enhance the idea of travel they had the auditorium rocked back and forward to give the illusion of travelling at speed.

In the past few years Butcher's have produced a large number of variety pictures and they introduced Will Fyffe and George Formby to the screen. Mr. Baker explained that in spite of their well-known successes with variety pictures, they did not regard themselves as producing mainly this type of film; nevertheless they consider the music halls as a happy hunting ground for the discovery of film talent, and regularly keep an eye on the halls for the discovery of new players for the screen.

Among the pictures made by Butcher's have

been a good many provincial "hits." The local popularity of music hall stars, combined with song, dance, sentiment, patriotism and strictly British humour have been responsible largely for their success. Among those have been *Our Fighting Navy*, *The Great Gay Road*, *Melody of My Heart*, *Shipmates o' Mine*, *Annie Laurie* and *Barnacle Bill*. Stars, other than Formby and Fyffe have included Madeleine Carroll, Sophie Stewart and Sybil Jason.

"We do not cater for the West End but for the big cinemas in the suburbs and the provinces. We appeal to mass audiences," said Mr. Baker to a *W.F.N.* representative.

"Audiences have changed very much in the past ten years. The slow-moving, sentimental type of film like Griffith's *Way Down East* would not appeal to-day. Nowadays there is a demand for sensation and gaiety. The public wants films with life and movement and with plenty of music and singing.

"The public insists, too, on value for their money, and there is no likelihood whatever that the two-feature programme will disappear. The public demands it and is likely to go on demanding it.

"The length of programme should not exceed 3½ hours," Mr. Baker continued. "It is impossible to concentrate for longer and to give more is only to overfeed. Moreover, I do not think any good purpose is being served by the ultra-long pictures that are coming over from Hollywood. Most of them would get their job done within normal running time. From a producer's point of view it is certain that a longer picture has not greater box-office appeal."

Speaking of the collaboration of America with England, Mr. Baker said:

"Both John Maxwell and myself think that the quota quickie has done incalculable harm to British production. The standard of these films has been so low that the whole of the British industry has been brought into discredit. It is obvious that co-operation with the U.S.A. should mean better films."

As a Governor of the Film Institute Mr. Baker has some comments to make on educational pictures.

"As I see it," he said, "there are two types of educational picture. Firstly, ordinary entertainment films of the type of *Rhodes of Africa*, *Disraeli* or the Livingstone film. And secondly, the purely educational film which it seems to me will become in the future particularly useful for demonstration purposes in factories, where a process can be explained simply and immediately to hundreds of workers at a time."

Moral Codes at Portland Place

A PUBLIC SERVICE like the B.B.C. is bound to have a clearly defined moral code. The important thing is to know just where the limits are.

A recent broadcast play, *Sailors of Cattaro*, offers a good illustration. The producer, Miss Barbara Burnham, is unusually enlightened for a B.B.C. producer, and it is therefore safe to assume that the riper passages in her text form the Ultima Thule of the B.B.C.'s mental world. Beyond are the uncharted seas of sedition, blasphemy and other dark, unmentionable things.

The expletives in the play were considerably toned down. "Christ" becomes "rotten"; "God-dam" and "scabs" drop right out. Of course, "balls to that" becomes "bunk to that." You can see the actual frontier in "Jesus, Mary and Joseph!" which becomes just "Mary and Joseph." "Your tails stick out of your pants" is deleted.

Although the play was about a revolt at sea, there were limits to what could be said about revolutions. Reference to the intervention against Russia and "The harbours are blockaded by the English" were cut out. "Shot to junk by the Britishers" came out, and a strike in the Daimler Motor Works became the "Adlum Motor Works."

A year or two back broadcasting policy trod on *Measure for Measure*. It was being produced on a Sunday afternoon, so the B.B.C. had to be particularly careful. The play got so knocked about that Pompey, who may be regarded as the norm around which all the other characters are grouped, was kicked right out of it. Poor Pompey's only offence was that he is sometimes a little bawdy. He says things like "Does your worship mean to geld and splay all the youth of the city?" But Sunday is Sunday and the B.B.C. is a "trustee for the nation's interest," as the Royal Charter commands, so Pompey had to go.

Last year the B.B.C. circulated to all its artists a list of subjects which were not to be mentioned before the microphone. These include: productions in which artists are themselves appearing, proprietary articles, religion (including spiritualism), marital infidelity, effeminacy in men and immorality of any kind, physical infirmities, diseases, M.D., and drunkenness. Billy Cotton broke this law with his "she, my brother" joke. A dance number, *Allah's holiday*, was changed to *Eastern holiday*. In another song *Hallelujah* became *Hi-de-hi*. The song *Love thy neighbour* was banned outright.

Hunger Marches are beyond the pale.

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REVIEW OF REVIEWS

EDITED BY H. E. BLYTH

THE TEXAS RANGERS. (King Vidor—Paramount.)

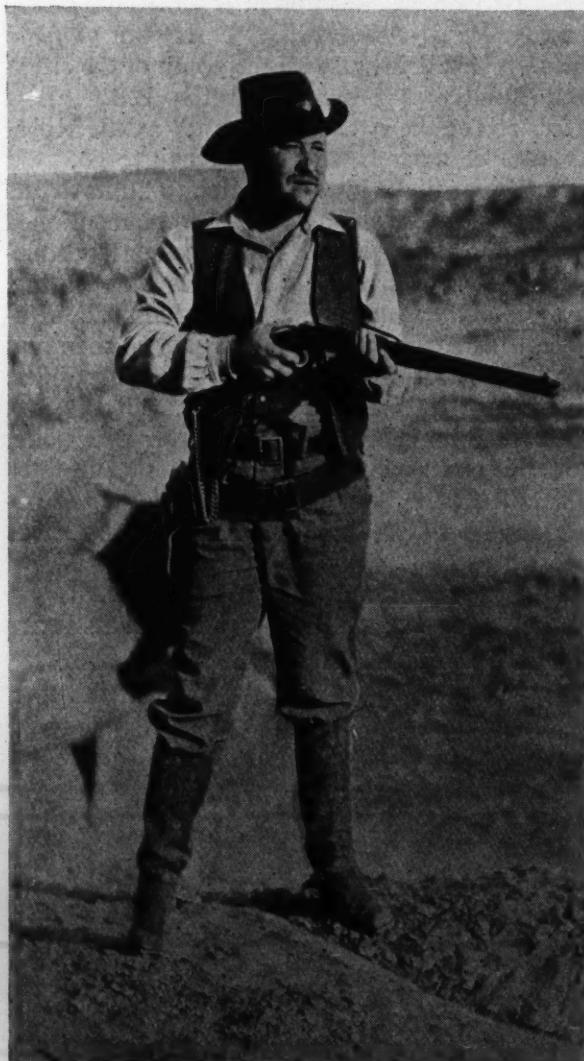
Jack Oakie, Fred MacMurray, Jean Parker.

Texas Rangers is one of those blessed pictures that are so good that you don't need to waste any time telling people. It is a sharp, hard story of the cleaning-up of the old West from Indians and hold-up men, and it has spectacle, drama, what-have-you, and sincerity. King Vidor directed it, and after a bunch of so-so pictures comes back, with this one, right to the top of the native American screen. *Texas Rangers* is the sort of irresistible picture that makes fans of us all.

—C. A. Lejeune, *The Sunday Observer*

To come right out with it, *The Texas Rangers*, conceived by Paramount in recognition of this, the centennial year of the State of Texas, is pretty maudlin stuff. It recounts how the pervading *esprit de corps* of the Rangers used to encourage the recidivists of the day to abandon their ways of brigandry and join the forces of law and order or else—in order to make Texas a safe place to live in for everyone except a bandit named Polka-dot and any number of resentful Indians. Except for a bright characterisation by Jack Oakie and an equally pleasing sinister one by Lloyd Nolan, *The Texas Rangers* is simply a revival of a decadent cinema form, generically referred to as "cops and robbers."

—J. T. M., *The New York Times*



"The Texas Rangers"

Review of the Month

THE TEXAS RANGERS

If you wish heartily to enjoy your visits to films it is as well to leave your brains behind. Few moving pictures will bear thinking about. At the moment England is on the verge of a shattering revival in its cinemas of "Westerns." No one likes the wildness and vigour of this open-space stuff as well as I do. I remember with intense pleasure those old silent, swiftly-moving adventures with gallant cowboys and equally gallant Indians, the bold sheriff, the bad man, the shootings, the gallopings, the covered waggons, the hold-ups and all those highly exciting incidents that made early American history. But now that speech in its crudest, vulgarest and most primitive form has arrived to supplement all this bravery, this style of picture for me loses instead of gaining.

Is the new style Western really an improvement? Aggravated by gangster and G Men movies, are not the murders too many, the savageries too rampant, the horrors too sadistic? Take *Texas Rangers* for instance. True, it is rugged and colourful and it seeks to blend romance, melodrama and comedy. But the chief impressions left in my mind by it are of dead men with arrows protruding from their abdomens or their backs, of treachery behind triggers, and an insane disregard of death, displayed by each and all. Its hypocrisy in denouncing the barbarism of the Indian and exalting a gang of legalised murderers as heroes sickened me. Sloppy thinking only can explain the idealisation of ruffians who under the sham pretext of cleaning up a lawless continent seized other people's property, and themselves behaved worse than the bandits they set out to exterminate. Fred McMurray is a fine figure of a man. He has a grand way with him, a smiling, rough-neck, tough guy of the lovable sort. Don't stop to analyse the motives and the actions of the character he plays, but surrender yourself to the thrills they provide; and give yourself up wholly to the charms of adorable Jean Parker, who plays his sweetheart—and logic, ethics, and all those disturbing factors that come into everyday life but never enter a cinema may all go hang.

Jack Oakie is in the cast and is genially effective. King Vidor as director has arranged a startlingly realistic series of battle scenes between Redskins and Rangers and his "hold-ups" are equally well staged. We may, some of us, query the range of the Rangers' revolvers, but why be captious in such matters?

—Sydney W. Carroll, *The Sunday Times*

THE LAST OF THE MOHICANS. (George B. Seitz—Reliance.)

Bruce Cabot, Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel.

It needed but the lightning readjustment of my own mentality to that possessed by a child of twelve—a curiously simple process—for me to enjoy the picture with immense abandon. Its plot has the virtue of utter impossibility. The British Army, advancing through tangled forest-land against the French at Fort William Henry, is accompanied (incomprehensibly) by the colonel's two daughters. The daughters are lost, waylaid, trapped, rescued, re-trapped, half-burnt at the stake, and re-rescued. One, in a brief moment of authenticity, dies. The other lives to marry Hawkeye, the colonial trapper of her dreams. And if that isn't meat for every mother's son in England I'll tear up my back-numbers of *Tiger Tim's Weekly*.—Paul Dehn, *The Sunday Referee*

A few children, here and there, satiated with the run of drama and underworld goings-on, may feel kindly toward *The Last of the Mohicans*, and the Boy Scouts may endorse the woodlore. However, I fear the usual impression will be that the studio raked in a collection of the meekest young gentlemen around the precincts, dressed them up like Indians, and told them to make whoopee.

—John Mosher, *The New Yorker*

W.F.N. SELECTION

<i>Sing, Baby, Sing</i>	* *
<i>The Texas Rangers</i>	*
<i>My Man Godfrey</i>	*
<i>Song of Freedom</i>	*
<i>The General Died at Dawn</i>	*

FILMS COVERED IN THIS ISSUE

<i>The Texas Rangers</i>
<i>The Last of the Mohicans</i>
<i>Anthony Adverse</i>
<i>My Man Godfrey</i>
<i>Everybody Dance</i>
<i>The General Died at Dawn</i>
<i>Song of Freedom</i>
<i>The King Steps Out</i>
<i>Girls' Dormitory</i>
<i>The Man Who Changed His Mind</i>
<i>Hollywood Boulevard</i>
<i>Mickey's Circus</i>
<i>Sing, Baby, Sing</i>

MY MAN GODFREY. (Gregory La Cava—Universal.)

William Powell, Carole Lombard, Alice Brady, Eugene Pallette, Alan Mowbray.

This picture is quite mad and extremely amusing. If you remember *Three Cornered Moon*, just imagine a story about a family at least 25 per cent crazier and you have a rough idea of the Bullocks of Park-avenue. They are society. The two daughters, Carole Lombard and Gail Patrick, are exquisitely gowned hangovers from the era of Bright Young Thingery. They go out one night with a party on a scavenger-hunt. One of the objects of the quest is a Forgotten Man. The elder daughter (Miss Patrick) tries to bring back alive a perfect specimen found living in a rubbish dump. So for most of the film you have Mr. Powell's adventures in this luxurious lunatic asylum the Bullocks call home. Carole Lombard really gives a character performance, discarding both her glamour and her polish for a brilliant study of romantic lunacy. Any girl who Lives an Act should hang her head in shame after seeing this glorious burlesque of the type. William Powell, as sanity amid dementia, has only to employ his normal light and graceful touch to be absolutely first rate. The dialogue is outstanding. Tchekov never wrote anything so life-like—and when you come to think of it a lot of his characters weren't so sane either.

—Stephen Watts, *The Sunday Express*

EVERYBODY DANCE. (Charles Reisner—Gaumont-British.)

Cicely Courtneidge, Ernest Truex.

There is an infantile kind of glee about this picture, a delight in tumbles and tosses for their own sake, in the simple humour of smashing things and finding chickens under the coal-scuttle, that makes one forget at times that Miss Cicely Courtneidge has, in her own line, considerable talent for comedy, that Mr. "Chuck" Reisner, the American director, has never given her a chance to show it, and that the film, as a whole, is a combination of all the less distinguished qualities of American and British picturemaking. But she has, and he didn't, and it is.

—C. A. Lejeune, *The Sunday Observer*

Everybody Dance stars Cicely Courtneidge as a night-club queen with a reputation as a "dangerous woman"; that charming little comedian, Ernest Truex, supports her; and Charles Reisner directed. I may have seen sillier pictures, but I don't know when, or where.

—Campbell Dixon, *The Daily Telegraph*

THE GENERAL DIED AT DAWN. (Lewis Milestone—Paramount.)

Gary Cooper, Madeleine Carroll.

The General Died at Dawn is set in contemporary China, where the war-lord Yang (Akim Tamiroff) and the young American champion of oppressed provinces (Gary Cooper) fight it out over a wide field of intrigue. Clifford Odets, who wrote the scenario, has therefore not been trenchbound; and the result of his collaboration with the camera is a superior film, continuously interesting and often quite genuinely terrible. He may very well have lacked a free hand with the love story, but it is doubtful that anyone in Hollywood directed him to write the set speeches. They are right, but this charming and modest

fellow would not have said them. Fortunately the war-lord does not understand himself so well; it is he who merely by continuing to be himself carries the excellent moral with which Mr. Odets has been concerned.—Mark Van Doren, *The Nation*

The beautiful lady, the soldier of fortune, and a surrounding assembly of sinister little yellow men are luscious ingredients for melodrama; and they are most satisfactorily exploited in *The General Died at Dawn*. To be sure, so much happens in the story, such dashing in and out of railroad trains, Shanghai hotels, junks, and whatnot, that you can't pretend to follow everything that is going on. There's a fine junk scene, with dark and lowering clouds, a threat in the air of imminent Chinese tortures to be employed even upon the person of the fair villainess, become by this time a hapless heroine, and an escape that isn't as obvious as such things generally are, and has, indeed, a nice Ming ring to it. Dressed up to kill in Milestone's richest furbelows, all this adventure and excitement should provide almost anyone with a snug hour and a half.

—John Mosher, *The New Yorker*

SONG OF FREEDOM. (J. Elder Wills—British Lion.)

Paul Robeson, Elizabeth Welch, Esme Percy.

Song of Freedom is the story of Zinga, a black London dockhand, who, unknown to himself, is the descendant of a seventeenth-century "queen" of Cassanga, an island off the West Coast of Africa. Born in London he remains an exile at heart, passionately longing for some knowledge of his home. Apart from the profound beauty of Miss Elizabeth Welch and Mr. Robeson's magnificent singing of inferior songs, I find it hard to say in what the charm of this imperfect picture lies. The direction is distinguished but not above reproach,

the story is sentimental and absurd, and yet a sense stays in the memory of an unsophisticated mind fumbling on the edge of simple and popular poetry. The best scenes are the dockland scenes, the men returning from work, black and white in easy companionship free from any colour bar, the public-house interiors, dark faces pausing at tenement windows to listen to Zinga's songs, a sense of nostalgia. There are plenty of faults even here, sentiment too close to sentimentality, a touch of "quaintness" and patronage, but one is made aware all the time of what Mann calls "the gnawing surreptitious hankering for the bliss of the commonplace," the general exile of our class as well as the particular exile of the African.

—Graham Greene, *The Spectator*

It is a moving story of a dock labourer who becomes an opera star to satisfy his longing to help his own West African people—an aspiration which is Robeson's own. Produced with much skill and sincerity, the picture lacks the best in subtlety and dialogue, and the Cockney over-acting is also a defect; but it is excellent stuff.

—P. L. Mannoock, *The Daily Herald*

THE KING STEPS OUT. (Josef von Sternberg—Columbia.)

Grace Moore, Franchot Tone, Walter Connolly, Herman Bing.

This new film for Miss Grace Moore is by no means as operatic as some of its predecessors, and is all the better for ceasing to pay any desultory and incongruous homage to high art. Here there are no excerpts from grand opera with a loose plot to connect and explain them, but simply a musical comedy with the usual entertainments that accompany a setting in Vienna. There are royal personages in disguise, true love victorious over statecraft, comic politicians, soldiers, inn-



"The General Died at Dawn"

keepers, and the rest, jokes about beer, much local colour, handsome dresses and interiors, and a sprightly heroine who makes it her business to scandalise a solemn and ceremonial court. In this part Miss Moore displays at length a talent for vivacious low comedy which she has not always been allowed to indulge in the past. Her singing is as accomplished as ever, but the film has no pompous preparations for it and allows her songs to slip easily into the story.

—*The Times*

Mr. Deeds leaves Town, and the King Steps In. With fanfare of trumpets? Yes, but the trumpets are tin. With a paean of song, for salute? Yes, but the songs are so much melted sugar. With Grace Moore, by way of company? Yes, but with what a fall from Grace. Made-up to resemble no one so closely as Ginger Rogers; bouncing hither, flouncing thither, tripping, skipping (but especially tripping) with the spry, well-intentioned agility of Lilian Harvey, Miss Moore has sunk her own personality and become a woman so composite that I lost count of her at half-time. She plays, with no sign of evident enjoyment, a princess who masquerades as a dressmaker; and, as a dressmaker, worms her way into an Emperor's heart. Which would be fine and dandy, if Franchot Tone (who plays the Emperor) showed any indication of having a heart. Wherever it may have been, it was not in his rôle. I left, with the queasy, uncomfortable suspicion that (temporarily) the Wings of Song were moulting.

—Paul Dehn, *The Sunday Referee*

THE MAN WHO CHANGED HIS MIND. (Robert Stevenson—Gaumont-British.)

Boris Karloff, Anna Lee, John Loder.

The Man Who Changed His Mind won't add to the reputation Robert Stevenson made with *Tudor Rose*; neither will it do him much harm. Karloff fans will find it fair average entertainment. John Loder is a trifle jaunty at times for a man who believes his sweetheart to be in peril, and Anna Lee, as a girl scientist, suffers from the English ingénue's determination to make it quite clear to everybody that film acting is rather a rag. Karloff, by way of contrast, plays another of his mad scientists with a realism that suggests he keeps meeting them.

—Campbell Dixon, *The Daily Telegraph*

Now here is a novelty. A Boris Karloff picture at which you will laugh *when the film intends you to laugh*. This revolutionary infusion of humour in a Karloff charade among the test-tubes of horrific science is due to my friend Robert Stevenson, who, having made himself world-famous with his first job of direction, *Tudor Rose*, turns quietly to this efficient and interesting piece of melodramatic nonsense. The neatness of the handling of this picture tempts me to think, I hope not rashly, that Stevenson, given his head, will never make a bad picture.

—Stephen Watts, *The Sunday Express*

HOLLYWOOD BOULEVARD. (Robert Florey—Paramount.)

Francis X. Bushman, Betty Compson, Maurice Costello, Mae Marsh, John Halliday, Gary Cooper.

From the title you can infer that this is a glorification of the Californian Great White Way, the street which crosses that particularly ugly section of Los Angeles which the world wrongly imagines to be the core of the film business—actually some miles away. Wandering along it in

the picture you meet Francis X. Bushman, Maurice Costello, Betty Compson, Mae Marsh, Charles Ray, Jack Mulhall, Bryant Washburn, and a dozen other stars of other days. Among the moderns, who play in the story proper and are not exhibited in the human waxworks exhibition, are John Halliday, who gives a fine performance as a faded star, Esther Ralston, and the saturnine Henry Gordon. There is also a tale somewhere about a ruthless publisher who buys and breaks the heart of a forgotten man, once a movie idol.

—Connery Chappell, *The Sunday Dispatch*

MICKEY'S CIRCUS. (Walt Disney.)

Mickey's Circus was a very good one. Mickey was walking along a wire at the top of the tent when Donald Duck, who was bicycling on the wire, ran into Mickey. And then Mickey's nephews, the twins, turned on the 14-volt electricity, and blue sparks fly everywhere. Then the wire is cut, and they fall into the seal tubs, which some of the orphans have put below. Then all the seals come after them, thinking they are fish. The baby seal is best.—P.S. I think Mickey silent is much better than Mickey talking.

—Tony Lejeune, *The Sunday Observer*

ANTHONY ADVERSE. (Mervyn Leroy—Warner Brothers.)

Fredric March, Olivia de Havilland, Edmund Gwenn, Claude Rains, Anita Louise.

Like *David Copperfield*, this is a production which combines the skill and the arts and the resources of a great studio: it is treated with reverence, it wears an aura. And like *David Copperfield*, it succeeds in holding one's attention; occasionally it produces a limp thrill, quite often it produces an appreciative pleasure at the skill with which the film-medium has been used to tell what is essentially not a motion picture story. It's just the old fable of the orphan child who made good. All the time-worn props are there. The little locket around baby's neck is represented by a twelve-inch image of the Virgin. The coincidental reunion with the lonely grandpapa. The frustrated true love. The girl who becomes a great opera singer. Career versus marriage. Love versus gold, etc. The thing was evidently dressed up in a lot of prime slushy poetic prose, but just listen to the denuded dialogue and you get the real juice of the epique. "I do love you! I do!" "And your price?" . . . "your name in marriage!"

—Meyer Levin, *Esquire*

It is a very able and variegated piece of production, centring on Fredric March, who, in the title-rôle, has done the finest work of his career. In spite of its length—more than once it seemed it might be called the *March of Time*—the effort to cram in as much as possible of the book has resulted in full dramatic force being missed by its episodic treatment. Yet I do not see how it could be better done; which means, I suppose, that long novels are not good screen material. Memorable are the boyhood and apprenticeship scenes, with Edmund Gwenn as the kindly old Leghorn merchant easily dominating the picture; the slave-trading period with Anthony's degeneration; the Alpine coach tragedy; and the Napoleonic ball and opera.

—P. L. Mannoock, *The Daily Herald*

GIRLS' DORMITORY. (Irving Cummings—20th Century-Fox.)

Herbert Marshall, Simone Simon, Ruth Chatterton.

This is not a *Maedchen in Uniform*, but it's a very pretty and fragile sketch of a girls' school in Switzerland and how one young lady, just two days before she is to graduate, is discovered to be in love with the headmaster. The whole thing, the quality of youth all over the place, the Herbert Marshall performance as the master, Ruth Chatterton's presentation of the instructress who also has an eye on her superior, the adult note of Constance Collier and J. Edward Bromberg, and a newcomer, Simone Simon, as the girl, all shape into something unusually nice. Aside from some dangerous tangling up of things toward the end, it's a smooth and polished and touching affair.

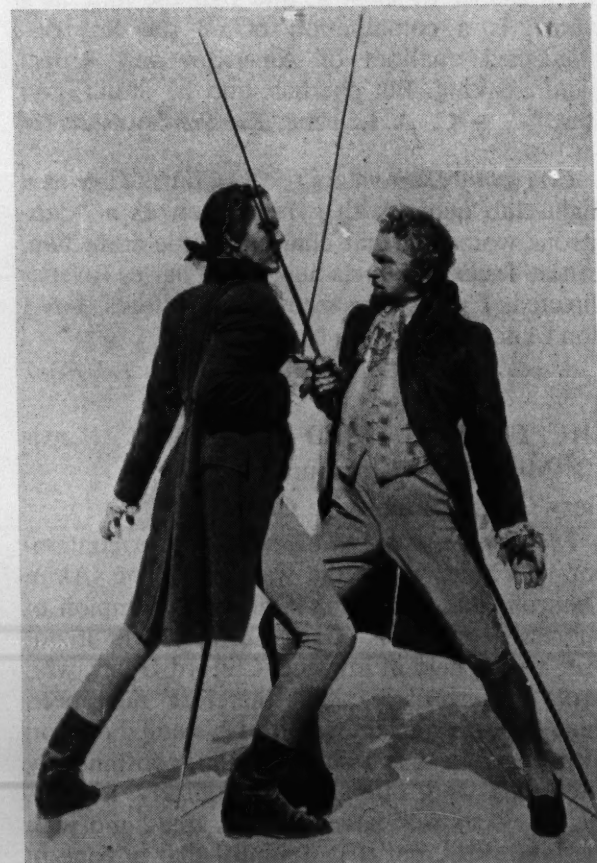
—John Mosher, *The New Yorker*

SING, BABY, SING. (Sidney Lanfield—20th Century-Fox.)

Adolphe Menjou, Alice Faye, Gregory Ratoff.

Twentieth Century-Fox, with delightful impudence and its tongue in its cheek, insists that "any similarity with actual persons is not intentional, but purely coincidental." Well, well! Of course, coincidence always has been a favourite plot device, so it may be sheer accident that Adolphe Menjou finds himself in the rôle of a temperamental and tippling Hollywood star who comes to New York on a vacation, develops a Romeo fixation, implores a night-club singer to be his Juliet, and finally—in the cold sober morn—flees across the continent with his Juliet in hot pursuit. This being a nonsensical situation although no more ridiculous than the real-life incident on which it was not (let us remind you) based, Darryl Zanuck's nimble company has developed it with keen relish for its absurdities and has entrusted its performance to a group of assorted comedians, clowns and madcaps. The Romeo and Juliet theme provides the picture's merriest moments and permits us, once again, to enjoy Mr. Menjou in a comedy rôle.

—Frank S. Nugent, *The New York Times*



"Anthony Adverse"

CONTINENTAL FILMS

SAVOY HOTEL 217. (Gustave Ucicky—German.) Hans Albers, Brigitte Horney, Gusti Hüber.

Savoy Hotel 217, directed by Gustave Ucicky (who made that excellent melodrama of the submarine war, *Morgenrot*), and photographed by Fritz Lang's old cameraman, takes us agreeably back to the old classical Ufa days of *Dr. Mabuse* and *The Spy*. A philandering waiter (Hans Albers), an old-fashioned vamp who meets a violent and unexpected end, a lover from Siberia, a little chambermaid and a jealous housekeeper: the fates of all these are agreeably crossed in a slow, good-humoured murder story set in pre-War St. Petersburg. Love on the servants' twisting iron stairway, jealousy round the linen cupboard; the melodramatic passions are given a pleasantly realistic setting by a very competent director and a first-class cameraman.

—Graham Greene, *The Spectator*

MARIA BASHKIRTSEFF. (Hermann Kosterlitz—Austrian.)

Lili Darvas, Hans Jaray.

Mr. Hans Jaray, a nice young man with a rather vague screen personality, appears here as Guy de Maupassant, who was also, it seems, a nice young man, but vague. The film traces his short love affair with Maria Bashkirtseff, a young Russian painter dying of consumption in Paris, with considerable charm though rather temperate passion. Both Mr. Jaray and Miss Darvas, as Maupassant and his Maria, perform with modesty in parts that other actors might have invested with major emotion. The smaller parts are finely done, the lighting sensitive and rather exquisite. *Maria Bashkirtseff* is a period piece for connoisseurs, elegant, brittle, and delicately appointed, a bloodless but decorative *objet d'art*.

—C. A. Lejeune, *The Sunday Observer*

LA KERMESE HEROIQUE. (Jacques Feyder—French.)

Françoise Rosay, Alerme, Jean Murat, Louis Jouvet, Micheline Cheirel.

Jacques Feyder and a completely heroic cast have worked comic marvels with the story. The place is Boom, a Belgian village, and the time is 1616, after Philip of Spain has conquered Flanders. An insolent courier brings word that a battalion, led by their noble Duke, will spend the night in Boom. The Flemish burghers are panic-stricken; there will be murder, arson, the rack and dishonour to their women. So the Burgomaster conceives a stratagem: he will pretend he is newly deceased, Boom will go into mourning, the men-folk into hiding and the Spaniards will go their way in peace. But the women of Boom decide otherwise. Their husbands out of sight, they welcome the Duke and his men with true Flemish—or would it be Gallic?—hospitality and the invaders are cheered as they resume their journey. A delightfully satirical libel on the city of Boom and its masculine inhabitants, the film has achieved a delicate balance between broad farce and subtle humour which makes it one of the most refreshing and witty pictures of the year. Technically it is equal, if not superior, to anything Hollywood turned out this season.

—Frank S. Nugent, *The New York Times*

SINGENDE JUGEND, featuring the Vienna Choir-boys. Direction: Max Neufeld. Photography: Hans Theyer. Austrian.

Films with music may be divided into three categories: The category in which music serves the plot, e.g. emotional dramas wherein the breaking of a heart elicits a shriek of violins from an invisible orchestra. The category in which the plot serves the music, e.g. the Grace Moore films. The category in which the story, the visual appeal, is fundamentally allied to the music, in which sight and sound reciprocate their respective advantages, e.g. *The Robber Symphony*, and, to some extent, the René Clair films. The second class is obviously not very important cinematically, consisting as it does mainly of screened opera performances. With imagination, this type of film could be made more significant. The spirit of the music could be expressed in visual images having an emotional and rhythmical relationship to it. Eisenstein made an interesting effort in this field some years ago. (But, it will be noticed, when this is done the film moves into the third category.)

As it is, the story of such films is usually insignificant in itself, and exists only as a thread on which the music may be hung. The story of *Singende Jugend* is a little better than are most of this type of story. There is a little homely comedy and pathos in the relationship between the street singer and the child, and in the jealous love this motherless boy conceives for the pretty matron of the choir by which he is adopted. There is an attempt, reminiscent of *Maedchen in Uniform*, to show his tortured mind when he is unjustly accused of stealing. The film keeps moving in the musical scenes, and the camera's accompaniment of the boys, as they march or ride up the Austrian mountains, was stirring. Altogether, an unpretentious and pleasant little film. —Henry Adler

GOLGOTHA, the film made by Duvivier, of the New Testament story of the Passion and Crucifixion, first shown in Paris eighteen months ago, has gone to America for the largest sum yet realised by a French film. In all probability London audiences will have an opportunity of seeing it after Christmas at the Curzon. It is now up for consideration by the L.C.C.

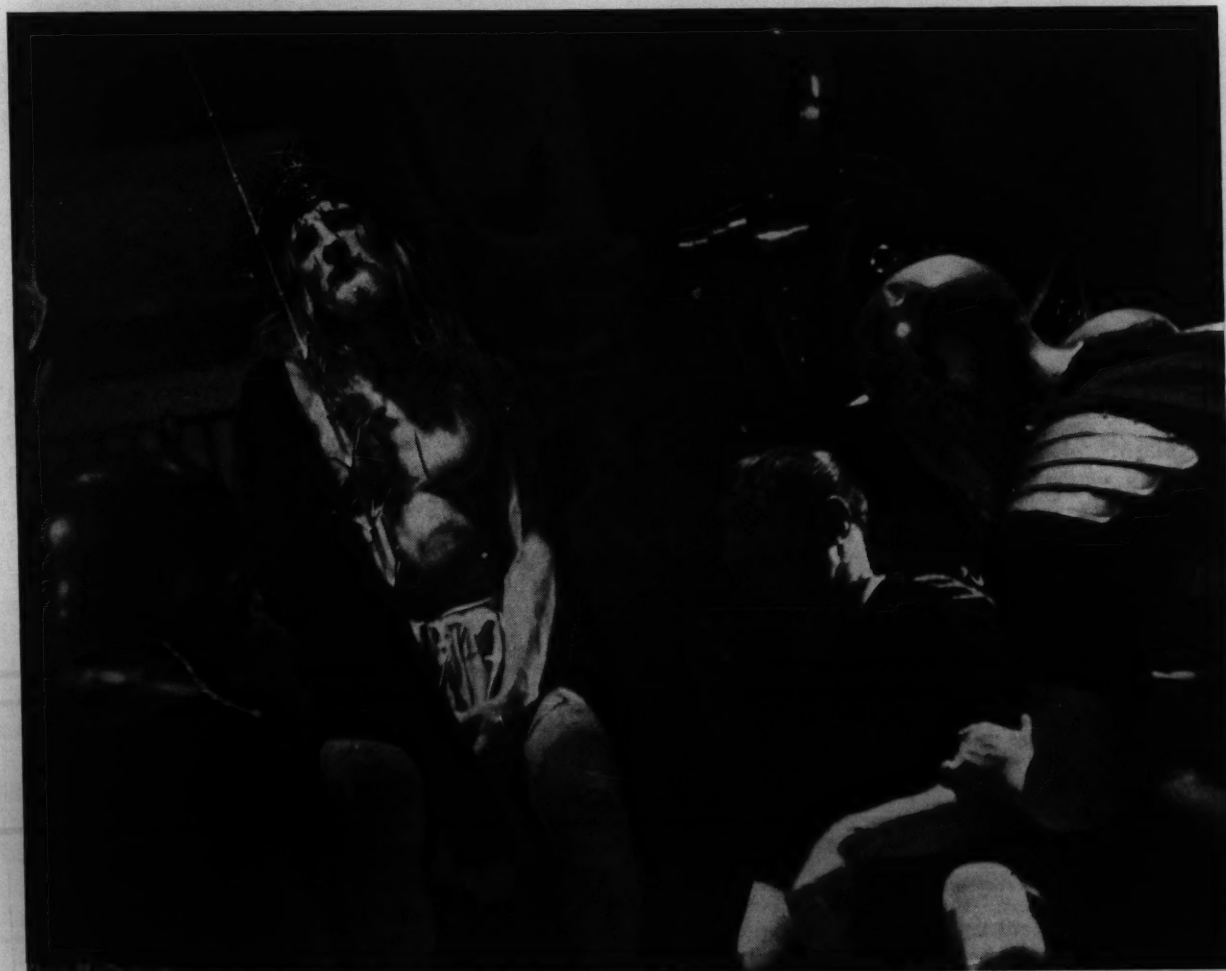
The film created a stir, as trade publicity invariably puts it, but this soon gathered momentum and became a wave of fat box-office receipts. The Cardinal Verier saw it privately and approved, Paris then gave it a six-weeks' run, and it is now successfully showing in the provinces.

Its history is a curious mixture. Promoted by one of the great French Banks, it cost something very near twelve and a half million francs. Its director had made *Poils de Carotte*, *La Bandera*, *Maria Chapdelaine* (Grand Prix du Cinema) and other films: many of the exteriors were constructed outside Algiers and for three months the walls of the Temple stood in all weathers while Arabs and the Nomad tribes of the south came four thousand strong to represent the turbulent crowds at Jerusalem nineteen hundred years ago.

The scenario is straightforward, commencing with the pilgrims on their way to the Passover, and showing the difficult political situation between the Sanhedrin and Pontius Pilate, the Last Supper, the trial and execution of Christ, to end with the disciples going out to spread the gospel in many lands. The part of Jesus is played by Robert le Vignon, that of Herod by Harry Baur, with Jean Gabin as Pilate.

The interest of the film goes further than the treatment of its religious theme or its reconstruction of history. It shows, behind careful directing and scenario, an unflinching calculation of the reaction of widely different audiences.

—P. Hutchins



"Golgotha"

REAL PEOPLE CAN'T BE WRONG

WHAT stirs in the dim pool of B.B.C. listeners? Who listens to what? How gauge the interest of the many millioned man in the street?

Is this voice of the great outside world a presence only, like a cathedral, not to be thought about? Mr. Symons, fisherman of Cornwall, advances this not so fantastic theory.

Researchers in fly fishing, faced with an identical problem, built a tank with a window in the bottom, cast their flies on the surface, and examined them from below. It took the anglers three thousand years to think of taking the fishes' point of view. The B.B.C. has every chance of beating that record.

Here is Bermondsey talking, typical of the working, struggling proletariat of South-side London. Here is Mousehole, a romantic village

in a coign of the cliffs of Cornwall, but as ardently devoted to radio. The only competition is the conversation of the "Ship" and the roar of the sea, for the nearest picture-house is at Penzance.

The B.B.C. should consider this aquarium method of research borrowed from the fly-fishers. When Val Gielgud's *cri de cœur* goes over the air asking for comment and brings in seven bags of mail, is it evidence or only sycophantic nonsense? Why not a host of B.B.C. contact men, talking in pubs, dropping in on washing days, getting to know—in the vernacular?

It must be difficult, for the B.B.C. Questionnaires are notoriously misleading. The answers are mostly snob answers. Newspaper critics reflect only the small talk of the cocktail bars and the exhibitionism of letters to the editor.

More difficult still is the fact that people, however vociferous, lacking the power of self-understanding, may not know what they really want.

To discover what the public wants is indeed a matter of interpretation and an art. But no art was ever made except it was based on the living reality.

Here are a few aspects of that reality. Cabined and confined in Portland Place, choked by the fumes of class conversation, the B.B.C. is invited to take a walk.

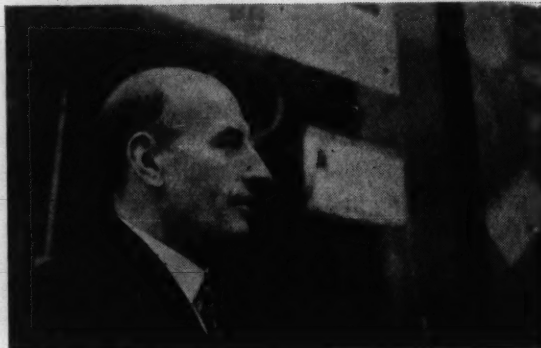
The language of the people is more luscious than print will convey, though the camera catches a trifle of it. But real people, if properly interpreted, can't be wrong.

BERMONDSEY



MRS. PARKSHURST. Housewife.

Regards radio primarily as accompaniment to housework, but listens carefully to political talks, News and Variety. Considered *Mutiny on the Bounty* good radio drama. Listens to Luxembourg on Sunday, but not in favour of sponsored broadcasting.



MR. DYER. Partner in a wireless supply and service firm.

"The B.B.C. give us large quantities of almost unbelievably dull music. If they replaced it by more interesting programmes, then neither highbrow nor lowbrow would turn to foreign stations."



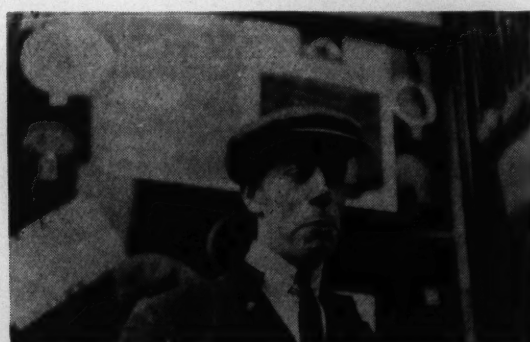
ALICE WRIGHT and FREDA MITCHELL. Schoolgirls, aged 13.

Like Children's Hour, News, Variety and thriller plays. Favourite stars: Jack Hylton, Jack Payne, Jane Carr, Gracie Fields, Tommy Handley. Listen regularly to Schools Talks at home, but school not equipped with wireless.



MR. ADAMS. Window cleaner.

Four favourites: 1, News; 2, Cinema organ; 3, Tommy Handley; 4, Gypsy orchestras. Three complaints: 1, Good programmes overlap on different wavelengths; 2, Talks uninteresting; 3, Sunday programmes dull.



A DOCKER.

"Too many dull talks like bee-keeping and gardening. I have neither bees nor garden. The working man wants entertainment, especially on Sunday. The Sunday programmes are bunk."



MR. DANCE and MR. EDWARDS. Workers in an electric supply company.

B.B.C. gives good service on football results. Consider evening programmes should be more sharply contrasted between "heavy" and "light."



IRENE DIBLEY and LILY COOPER. Workers in a diary factory.

Listen to Luxembourg on Sunday. Consider B.B.C. talks dull, but dance band list good. Geraldo and Charlie Kunz run best bands.



IRENE JACKSON. Schoolgirl, aged 12.

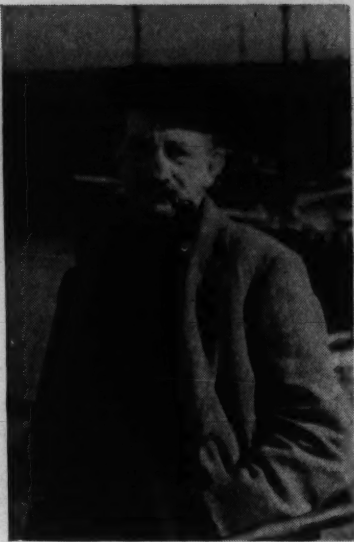
Likes Children's Hour and Henry Hall. Listens regularly to News and Drama. Remembers particularly the launching of the *Queen Mary*, *The Ghost Train* and *Mutiny on the Bounty*.



MR. MILLS. Lorry driver.

B.B.C. Variety good. Considers sponsored broadcasting in this country would stimulate British trade.

MOUSEHOLE (Cornwall)



T. SYMONS. Retired fisherman and veteran of the Klondyke Rush.

"I listen to everything, but I never think much about it."



MRS. GARTRELL. Fisherman's wife.

Likes light music as background to her work. Considers *In Town Tonight* the best B.B.C. programme. Weather forecast always received in her house.



JOE SLEEMAN. Fisherman.

"I have to get Ireland for racing tips. I only listen to English programmes when there's nothing else to do." But listens regularly to weather forecast and News.



MR. ASH. Baker.

Favourite programme: Service from St. Martin's-in-the-Fields. Likes light music and jazz, but considers Henry Hall affected. His family prefer foreign stations.



TOMMY WATERS. Schoolboy, aged 7.

Favourite programme: The Ovaltinies (Luxembourg) B.B.C. poetry readings remind him too much of school. Dislikes B.B.C. announcers' microphone manner.



MRS. J. PENDER. Fisherman's wife.

Likes *In Town Tonight*. Listens to political talks and to John Hilton, but prefers to read the women's talks. Always listens to weather forecast.

THE first and biggest job before the B.B.C. Public Relations experts in their coming national survey is the collecting of opinion. They need have no fear in this task. Our investigation reveals that both in London and Land's End there is no lack of public opinion on the subject of broadcasting, and no reticence in expressing it. In measuring the national demand the B.B.C. investigators may rely on frank and sincere answers to their questions.

On the programmes side, our enquiry reveals certain basic likes and dislikes. Both Bermondsey and Mousehole agree that the News Department does a good job and does it well. Mousehole, a fishing village, pays further tribute to the weather forecast service, and it may be safely assumed that the other services such as market prices and shipping forecasts are equally appreciated by the communities concerned.

On the whole range of Talks, with the possible exception of politics, Mousehole is strangely

silent. But Bermondsey vouchsafes an opinion, and that opinion is clearly negative. Whether presentation, subjects or speakers are the reason, it is evident that our witnesses in at least one London working-class district have little use for the efforts of the Talks Department.

On one point Bermondsey is adamant. Variety is an essential accompaniment to leisure. And if the B.B.C. does not give enough variety, then Bermondsey turns to Luxembourg. Mousehole likewise is no hater of sponsored broadcasting, and opinion here was constantly expressed that Radio Normandie was far more easily picked up than the British Regionals. This poses an important problem for engineers and programme builders alike.

Behind these broad agreements lies a complex mass of desires, preferences, needs. What they are and what their value may be are matters for continuous and sympathetic research.

B.B.C. EVENTS

Sunday, Nov. 1st, 4.30 p.m.: *Toyohiko Kagawa*. A dramatic biography. (Producer, Sievking.) REGIONAL. 7.0 p.m.: Feature programme, *Coronel and Falkland Islands*. (Producer, Cheattle.) NATIONAL.

Tuesday, Nov. 3rd. REGIONAL. 8.0 p.m.: ★*Laburnum Grove*, by Priestley. (Producer, Sievking.) REGIONAL.

Thursday, Nov. 5th, 9.30 p.m.: Feature programme, *Gunpowder Treason*. (Whitaker Wilson.) REGIONAL.

Friday, Nov. 6th, 2.30 p.m.: Feature programme, for schools, *Coal*. NATIONAL. 8.30 p.m.: Relay from Covent Garden. *Ariadne-au Naxos*, by R. Strauss. Dresden State Opera Co. REGIONAL.

Saturday, Nov. 7th, 7.30 p.m.: *In Town Tonight*. (Producer, Hanson.) NATIONAL.

Monday, Nov. 9th. ★9.35 p.m.: Light heavyweight championship of the world. Lewis v. Harvey. From Wembley. REGIONAL.

Tuesday, Nov. 10th: ★9.40 p.m.: *The March of the '45*, a radio panorama from Edinburgh and Manchester, by D. G. Bridson. NATIONAL.

Wednesday, Nov. 11th, 9.10 p.m.: Armistice Day programme. (Producer, Gielgud.) NATIONAL.

Friday, Nov. 13th: ★9.45 p.m.: From Covent Garden. *Don Giovanni*, Act II. Dresden State Opera Co. NATIONAL.

Sunday, Nov. 15th. ★5.35 p.m.: Shakespeare's *King Lear*. (Producer, Creswell.) NATIONAL.

Monday, Nov. 16th, 7.30 p.m.: *L'Aiglon*. (Producer, Barbara Burnham.) REGIONAL. 9.35 p.m.: Feature programme, "Manor to Mine," *Contemporary Contrasts in Village Life*. (Robin Whitworth.) NATIONAL.

Wednesday, Nov. 18th, 8.15 p.m.: Queen's Hall concert. (No. 3.) Brahms. Elgar. NATIONAL. 9.30 p.m.: Boxing. Foord (S. Africa) v. Neusel (Germany). REGIONAL.

Thursday, Nov. 19th, 7.55 p.m.: *Madame Butterfly*, Act I, from Sadler's Wells. REGIONAL.

★Friday, Nov. 20th, 3.35 p.m.: Talk for Sixth Forms. T. S. Eliot. NATIONAL. 8.10 p.m.: Feature programme, *History of the G.P.O.* (Producer, Felton.) NATIONAL.

Sunday, Nov. 22nd, 5.20 p.m.: Feature programme, *St. Cecilia's Day*. NATIONAL. 9.5 p.m.: *The Importance of Being Earnest*. Wilde. (Producer, Gielgud.) NATIONAL.

Tuesday, Nov. 24th, 8.0 p.m.: *Opium Eater*. The story of De Quincey. (Producer, Felton.) REGIONAL. 9.45 p.m.: *The Fair of Sorochintsky*, Act I. From Covent Garden. NATIONAL.

★Wednesday, Nov. 25th, 8.15 p.m.: Queen's Hall Concert (No. 4). Berlioz. Beethoven. Debussy. NATIONAL.

Thursday, Nov. 26th, 9.40 p.m.: Feature programme. *Night Shift from the Tower Bridge*. NATIONAL.

Friday, Nov. 27th, 9.40 p.m.: *L'Enfant Prodigue*. Debussy. From Birmingham. NATIONAL.

Saturday, Nov. 28th, 2.30 p.m.: *La Boheme*, Act I. From Sadler's Wells. REGIONAL.

Monday, Nov. 30th, 7.55 p.m.: *Pickwick*, Act I. Albert Coates. From Covent Garden. REGIONAL.

WHOSE MONEY MAKES MOVIES?

Two thousand million dollars: this is the staggering sum invested in the American Film Industry. Who are the men behind this vast wealth? Who controls the weekly entertainment of 85 million people from the secret places of high finance? How came this mighty power under their control?

American film finance must be seen as a historical development. If we are to understand the mergers, the bankruptcies, the ruthless struggles which have led to the present day, we must go back forty years to the time when Edison was perfecting his first motion-picture equipment.

THE FIRST PHASE, 1908-12

The period lasting approximately from 1896 to 1908 constitutes the pre-history of the American movie industry. It was an era of primæval chaos, marked by the mushroom-growth of "nickel-odeons" in all parts of the country and by the frantic efforts of the Edison interests to protect, and of all other production groups to pirate, the basic camera and projector patents controlled by the former.

The history of American film finance opened with the formation of the Motion Picture Patents Company in January, 1909. That company, sponsored by George Kleine, the leading importer of foreign films and equipment, was a combine of the nine most important manufacturers then existing, including the Edison, Vitagraph and Biograph companies, and of the Kleine firm. All these enterprises agreed to pool their numerous patent rights (most of them having made important additions to the original Edison patents) and to acknowledge the priority of the basic Edison rights, paying royalties for their use. Licences for all these patents were issued to the members of the combine, but were strictly withheld from all other producers and equipment manufacturers. By forming the General Film Company (the first national distributing organisation in the country) during the following year, this powerful monopoly rapidly obtained complete control of the distribution sphere, absorbing 57 out of the 58 film "exchanges" then existing. In addition the company attempted to enforce the complete exclusion of all films except their own from the American screens. They issued licences, against a weekly two-dollar fee, for the use of their projectors to all cinemas and threatened to prosecute under the patent laws any exhibitor who used the company's projectors to display films made by outsiders. Finally, the trust made a contract with the Eastman Kodak Company according to which the latter agreed to supply film base only to the firms who were members of the pool. (Fears of an anti-trust prosecution, however, led to the abandonment of this arrangement in 1911.)

The trust immediately standardised the whole business of producing and distributing films by confining themselves exclusively to the production of the one or two reel shorts in vogue when the merger was formed and by charging uniform rentals for standard programmes composed of such films. The stranglehold of this monopoly, protected by the patent laws and paying tribute

to the electrical industry, thus appeared complete. The astonishing history of its breakdown provides one of the most instructive chapters in the story of modern finance.

Almost all the leading figures who made the industry what it is to-day started as independents in opposition to the combines.

Foremost among the exhibitors fighting the trust was W. Fox. The methods adopted by the combine to oust him are characteristic of the manner in which the struggle was conducted. One of Fox's projectionists was bribed by the trust men to take the films rented for exhibition from them nightly after the show to a house of prostitution in Hoboken. Shortly afterwards Fox's licence was cancelled on the grounds that he had allowed the companies' films to be used for immoral purposes.

Fox was able, however, to defeat this ruse, and his lead in bringing an action for damages against the trust under the Sherman laws was followed by innumerable other exhibitors. At the same time the combine was unable to suppress the continued pirating of its patent rights by independent producers, whose activities were largely responsible for the selection of Los Angeles as the ultimate centre of the movie industry. This city being within easy reach of the Mexican border, it was a simple matter for the pirates to escape with their cameras to safety on the approach of the process servers and thugs hired by the enraged patent owners to smash up their equipment.

The overwhelming success of the feature film and star system experiments initiated by the independents in opposition to the shorts of the trust, and the actions brought by the exhibitors, had already undermined the monopoly hold of the combine by about 1912. It received its final blow when the General Film Company was dissolved by court order in 1915 and when the Supreme Court declared in 1917 that the purchaser of a patented projector could not be legally forced to exhibit only the manufacturer's own films.

The first film combine thus collapsed in spite of its apparently unassailable strength, because it

Eight giant companies dominate production, distribution and exhibition throughout America. How did these giants originate? Who shaped them? How did they rise to their present strength?

These are some of the questions this Film Council analysis answers.

attempted to stabilise a new and entirely unprecedented form of mass entertainment at a time when the demand for that entertainment had only just been aroused. Lacking the great advantage of their opponents, who were not only of the people but also in continuous contact with the people, the executives of the combine failed to realise that mass tastes were changing too quickly for ordinary rationalisation practices. They soon lagged behind the rapidly expanding requirements of their audiences, and in so doing opened the field to their opponents.

THE SECOND PHASE, 1912-29

From the organisational point of view this phase saw the gradual consolidation, after incessant and bitter rivalry, of the eight major companies which dominate the industry to-day. These companies survived because they succeeded in breaking through the original isolation of the three distinct branches of the industry. As producers they secured a sufficiently widespread exhibition outlet for their films through the control of cinema circuits. As exhibitors and distributors they assured themselves of steady supplies at remunerative rentals by absorbing production units.

The Paramount organisation is the outstanding example of the former group. The reverse process is illustrated by the development of Loew, Fox, and especially by that of First National Distributors, who commenced as a defensive alliance of leading exhibitors against the encroachments of Paramount. Having established a country-wide distributing organisation, *F.N.* contracted with independent producers for a supply of feature films, and later established studios of their own. During 1919-21 the organisation embraced some 3,400 theatres in all parts of the country and also seriously threatened Paramount's production position. Zukor, at Paramount, was, however, able to meet this attack by a ruthless cinema acquisition campaign and by production on a De Mille scale.

He succeeded in acquiring controlling interests in the circuits of several of the First National shareholders themselves and was thus able to work against his rivals from within their own ranks.

First National received their greatest blow with the absorption by Paramount of the largest remaining circuit, the Katz-Balaban group. A few years later they lost their independence by the absorption of their last stronghold, the Stanley group, by Warner Bros. (1929).

This latter move placed Warner Bros. among the leading companies in the industry. Their position had for a long time been precarious until with Fox they acted as pioneers in the introduction of sound from 1925-6 onwards. Even after the overwhelming success of their first full-length sound films they however were seriously hampered by lack of exhibition facilities, until the position was remedied by their control of First National.

THE EIGHT MAJOR COMPANIES CONTROL:

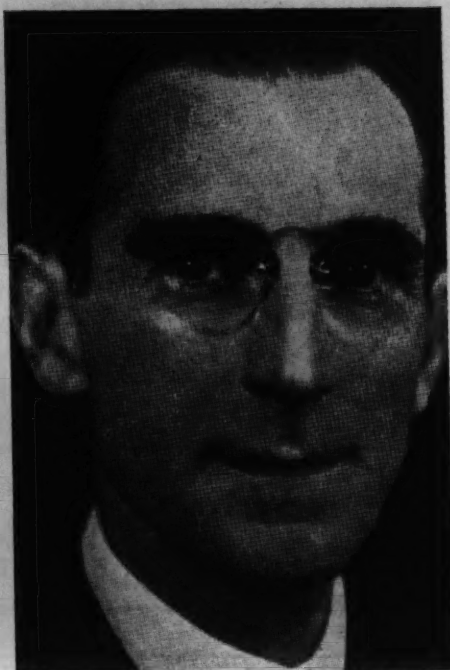
80% of the capital invested in production;
65% of feature film output as measured by No. of films;
80% measured by cost of films;
100% of the news film services;

8 out of 11 National Distributing Organisations.

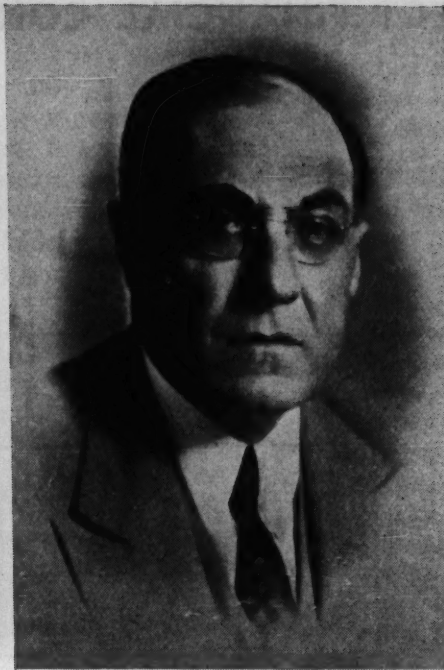
12% of the total number of theatres;
25% of the most desirable seating capacity;
100% of the First Run theatres; many of the best second run theatres.



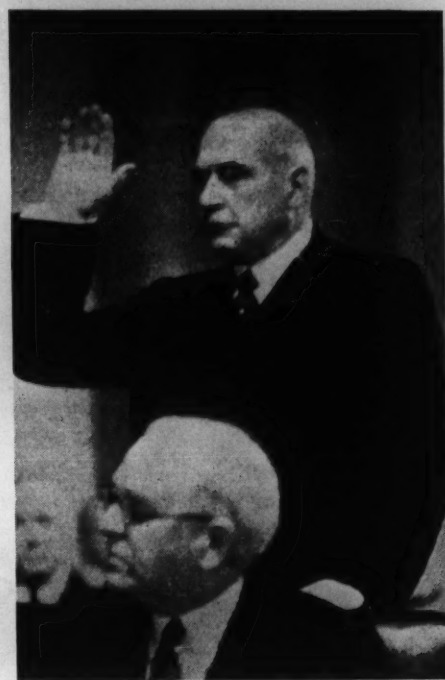
JOHN D. ROCKEFELLER



J. CHEEVER COWDIN



A. H. GIANNINI



J. P. MORGAN

Among the other companies Universal and Columbia rose to second-rank importance by a careful production policy and by abstaining from too extravagant theatre acquisitions.

From the financial point of view this phase is marked by the entry of Wall Street into the movie world. The policy of financing film enterprises from their own profits, which had sufficed for the earlier stages of the industry's development, proved inadequate in face of the vast new capital demands arising from the costly star-feature films and the theatre acquisition campaigns of the post-war years.

The Famous Players-Lasky group (Paramount) were the first to enlist the support of a Wall Street banking firm, and until their last reorganisation Kuhn, Loeb & Co. acted as their main banking affiliation. Within a few years Loew, Pathé and Fox shares were listed on the New York stock exchange, and by 1924 the securities of many movie corporations were handled by Wall Street bankers. Other financial groups lined up with the film industry during this phase included:—

Hasley, Stuart and Co.: Fox,
Hayden, Stone and Co.: First National,
Goldman, Sachs and Co.: Warner,
M. H. Flint (Los Angeles): Warner, etc.,
S. W. Straus and Co.: Universal, Roxy, etc.,
John F. Dryden—Prudential Life Insurance: Fox,
Dillon, Read and Co.: Loew,
Shields and Co.: Universal,
A. H. Giannini: J. Schenck, W. G. McAdoo,
J. Millbank (Allied to Chase National Bank, Blair and Co., etc.): W. W. Hodgkinson,
F. J. Godsol (Allied to Dupont family): Samuel Goldwyn,
W. R. Hearst: News and Feature film units at various times associated with M.G.M., Fox, and Universal.

We can summarise the financial developments of the 1912-29 phase as follows: After an initial move towards decentralisation, when the industry emerged from the clutches of the Patents Trust, the foundations were laid for its concentration on a very much higher plane. After releasing the undreamed-of possibilities for the development of the film as a popular form of entertainment, the eight major companies slowly emerged as powerful groups controlling the most important positions in all the three spheres of the industry and

intimately linked with prominent Wall Street banking interests. It is important to note, moreover, that towards the end of this period all the pioneer film executives, except W. Fox and C. Laemmle, had allowed the financial control of their enterprises to slip out of their hands into those of their backers. As yet, however, the latter, in the main, represented the leading investment and merchant banking houses, and did not include, except indirectly, the peak figures in the American financial oligarchy.

THE THIRD PHASE, SINCE 1929

The third and present phase of American film finance was heralded by two events of the first magnitude. It opened with the coming of sound, a technical revolution that not merely transformed the whole nature of film production, but also proved to have so unexpectedly stimulating an effect on the box office that for a considerable time it was able to delay the impact of the crisis (then in its first violent phase) on the film industry. The second event was the crisis itself, which was rendered so much the more devastating when at last it did hit the movies, by the enormous cost involved in scrapping perfectly good equipment and product and replacing it by even more expensive sound installations.

In their joint effects these two sets of events revolutionised the financial, no less than the technical, basis of the American movie industry. The adoption of sound led to the emergence—after violent struggles, as we shall presently see—of a new patents monopoly very nearly as complete in fact, if not in form, as the old patents trust of the pre-war years. At the same time the financial results of the crisis led to a transformation in the sphere of direct stock and banking control that reinforced the hold over the industry of the powers behind the new patents groups.

The problem of movie control to-day is therefore a double one: (1) the power of indirect control over the industry through monopoly of essential equipment; (2) direct financial control over the eight major companies through majority holdings of voting stock or monopoly of executive key-positions.

The key to the former problem (chart 1) is provided by the control of the most important

American patents in the sound equipment field by Western Electric Co. (subsidiary of the American Telephone and Telegraph Co.) and R.C.A. Photophone (a subsidiary of the Radio Corporation of America). The former group of concerns is almost wholly Morgan controlled, while in the latter the Rockefeller interests appear at the present time to be as strong as, if not stronger than, those of the Morgan group.

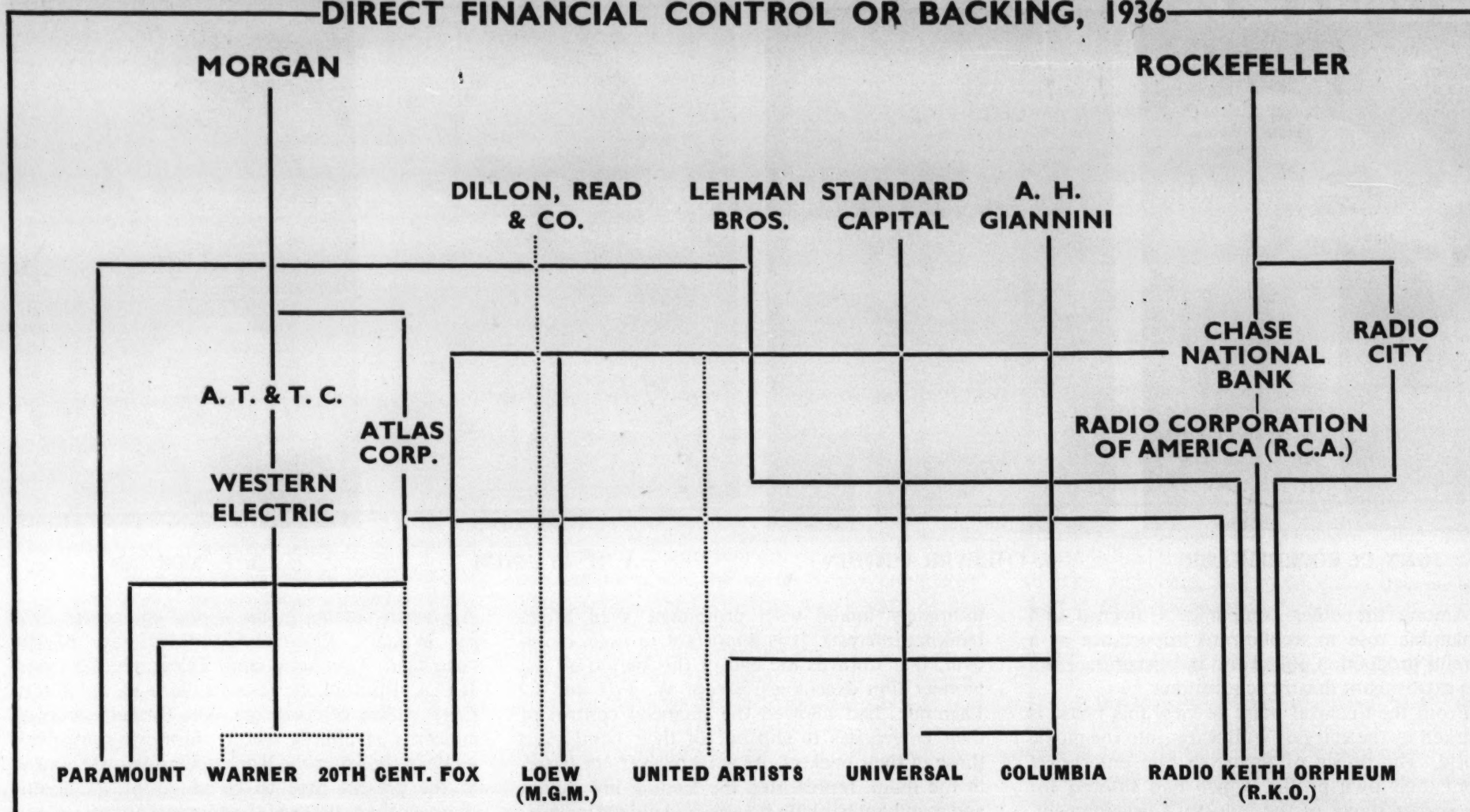
Since 1930 this American monopoly has been extended into a world monopoly by an agreement between the American groups and the most important German patentees, A.E.G., Siemens-Halske and Klangfilm.

The cash value of this monopoly is measured by the licence fee of 500 dollars *per reel* charged until recently by Electrical Research Products Inc. (the sound equipment subsidiary of Western Electric known in the trade as Erpi) for all films produced on the Western Electric system. The net revenues obtained by this concern from the sale and licensing of sound equipment during eight years (including the early phase when sound was not yet generally adopted) amounted to 20,900,000 dollars.

The establishment of this monopoly was not achieved without violent opposition involving prolonged litigation. Both Warners and Fox had done a considerable amount of pioneer work before the telephone and radio interests decided to enter the sound film sphere on a large scale. In the case of Warner Bros. a long law suit between that company on behalf of the Vitaphone Corp. and Erpi was settled in 1935 with the payment by Erpi of back royalties on sound equipment and its release from further royalty obligations.

The struggle with Fox was even more dramatic. It involved not merely the personal ownership by William Fox of the American Tri-Ergon patents (the patents used in the continental Klangfilm system), but also his retention, up to the period under discussion, of personal control over his film companies. Litigation concerning the Tri-Ergon rights was not settled until 1935, when the Supreme Court annulled Fox's patents, reversing the findings of all the lower courts by its decision. While there was still a possibility that W. Fox's Tri-Ergon claims might be corroborated, the vast market represented by the Fox companies might, however, be conquered for the Western Electric interests, if Fox were removed from their control.

DIRECT FINANCIAL CONTROL OR BACKING, 1936



This was the objective of the bitter struggle fought out by the telephone group and the Fox bankers, Halsey, Stuart & Co. on the one hand, and Fox on the other, between October, 1929, and April, 1930. At the commencement of this period the Fox companies were at the height of their prosperity, earning a net income of 17,000,000 dollars per year. Fox had embarked on three vast expansion schemes: the purchase of an important theatre circuit (the Poli group), the acquisition of the controlling interest in Loew's Inc., and of 49½ per cent voting stock in the holding company controlling Gaumont-British. In order to finance these deals Fox had obtained a 15,000,000 dollar loan from the telephone group and others, together with about the same figure from his bankers. These short-term loans were to be repaid in the ordinary course of business by new stock issues. To his surprise Fox discovered that the price demanded by his banking and telephone friends for this normal service was the abandonment on his part of control over his companies. Efforts to find alternative financial backing, although for a time apparently successful, proved fruitless in the end. Fox found himself face to face with a banking ring determined to wrest control from his hands, and powerful enough to buy off even those bankers who at first were prepared to support him. After a long legal battle in which the telephone group attempted to throw the Fox concerns into receivership, and which was further complicated by the filing of an anti-trust action against Fox on account of the Fox-Loew merger, the matter was finally settled by a victory of the telephone-banking ring. W. Fox sold out his voting stock for 18,000,000 dollars to a business friend of the Halsey, Stuart firm, H. L. Clarke, a Chicago utilities magnate associated with the Insulls. Remaining for a short time on the board of his former concerns, Fox offered the free use of his Tri-Ergon sound patents to these companies, but their new controllers preferred to enter

into a licensing arrangement with the Western Electric interests at a cost to their shareholders of approximately 1,000,000 dollars per year.

This part of the struggle between Fox and the telephone interests serves to illustrate the close relationship which exists between indirect control by patents and direct control through voting stock and management. But it must be stressed that control is not always identical with ownership. The Fox case again provides a pertinent example. Prior to the change we have described, control of these companies was vested exclusively in 5 per cent of the total capital, which alone carried voting rights. After the change the situation was even more curious, for the Fox companies, then affiliated as subsidiaries to Clarke's General Theatres Equipment Inc., were controlled by three voting trustees, each owning only one share of stock. *The confirmed value of these shares in 1931 was a little over one dollar.*

The present direct control of the eight major companies emerges as follows (chart 2): **PARAMOUNT:** all the Paramount interests were merged in 1930 in a new company known as the Paramount Publix Corp., which continued the expansion operations of the group on a large scale. It acquired a controlling interest in the Columbia Broadcasting system, and established a production unit in France. In 1933 this company was thrown first into receivership and later into bankruptcy. It was reorganised in June, 1935, as Paramount Pictures Inc., control passing from Kuhn, Loeb & Co. to a group consisting of the Wall Street investment bankers, Lehman Bros., and the Atlas Corporation, an investment trust within the Morgan sphere of interest. It appears that the Morgan telephone trust also acquired a direct interest in the company, and their influence was further strengthened by the appointment of J. E. Otterson, former chief of Erpi and prime mover in the struggle with Fox, to the controlling position of president of the new company.

Commenting on this change, Representative A. J. Sabath, Chairman of the Congressional Committee investigating real estate bond reorganisation, stated: "The reorganisation of the Paramount Publix Corporation, now Paramount Pictures Inc., was marked by 'collusion, fraud and conspiracy.' This is a case where control of the company was grabbed by the American Telephone and Telegraph Company and other interests" (*New York Times*, 11th October, 1935). From the report into the company's affairs presented by J. P. Kennedy in June this year but not made public until recently, it appears, however, that the new management did not materially improve the standards of efficiency of its predecessors. In the first place it appears that after a preliminary survey Mr. Kennedy considered it a waste of time and money to continue his inquiry, unless far-reaching changes in the management of the company were effected. "At the time," he states, "when any well-managed picture business should be making substantial profits, Paramount is not making money and, as now managed, gives no hope of doing so. While current unsatisfactory results are cumulative effects of a chain of incompetent, unbusinesslike and wasteful practices to be detected in every phase of production, this pervading incompetence is directly traceable to a lack of confidence in the management and direction of the company's affairs in the New York office." (*Time*, 27th July, 1936.)

One of the results of this report appears to have been a change in the presidency from J. E. Otterson to the well-known showman, B. Balaban. It would be a mistake, however, to conclude from such organisational changes that the dominant Morgan control of the company had been basically modified.

WARNER BROS. The present financial control of this concern is difficult to determine. The former banking affiliations (Goldman, Sachs &

Co. and Hayden Stone & Co.) appear to have been dropped, and it is reported that Western Electric have an interest, though probably not a controlling one, in the firm, which is also related to some extent with W. R. Hearst. In 1932 none of the Warner board members represented the giant interests (Morgan, Rockefeller, Mellon), but the Guaranty Trust Co., the Manufacturers' Trust Co., and the New York Trust Co. (New York banks then within the Morgan sphere of influence) were tied up with Warner's as transfer agents and as trustees and interest agents for bond issues.

TWENTIETH CENTURY FOX. Shortly after the events we have described, Clarke's General Theatres Equipments Inc. went into receivership. Fox Film (the producing section of the Fox enterprises) escaped receivership and was merged in 1935 with J. Schenck's Twentieth Century Corporation. The Chase National Bank, which had backed Clarke, retained the largest block of stock and probably the control of the company. This bank is now a Rockefeller concern. Its president, W. W. Aldrich, is a brother-in-law of John D. Rockefeller, Junr., and the Rockefeller family have a substantial stock interest in it.

Morgan interests in Twentieth Century-Fox are represented by a minority holding of the Atlas Corporation.

LOEW'S INC. In spite of the nominal separation from Fox, Loew's, whose chief executive is Nicholas Schenck, is also in the Chase National-Rockefeller sphere of interest. The close link between Loew and Fox is also emphasised by

their collaboration in the recent bid for control of Gaumont-British.

UNITED ARTISTS. In July this year the banker A. H. Giannini was elected chairman and president of the corporation. Twentieth Century-Fox (and therefore, indirectly, the Rockefeller interests) have a 50 per cent stock holding in United Artists Studios Inc., and J. Schenck has retained his presidency of United Artists Theatres of California Inc.

UNIVERSAL. In April, 1936, the Universal Corporation, a new holding company, acquired control of the Universal organisation through the purchase of common stock from Carl Laemmle. All the stock is held in a 10-year voting trust, of which the California banker, A. H. Giannini, the president of Standard Capital, J. C. Cowdin, and the English miller, J. A. Rank, are prominent members. Mr. Cowdin is also chairman of Transcontinental Air Transport Inc., and director of California Packing Corp., Curtiss-Wright Corp., Cheever Corp., Douglas Aircraft Corp., Whitehall Securities Co., Ltd., Sperry Gyroscope Co., Curtiss Aeroplane and Motor Co., Ford Instrument Co., Intercontinent Aviation Inc., Sperry Corp., and Waterbury Tool Co.

R.K.O. Organised in 1928 as a subsidiary of the Radio Corporation of America, R.K.O. is the third of the great film companies falling into receivership during the recent crisis. In October, 1935, R.C.A. sold half its interest in R.K.O. to the Atlas Corporation and Lehman Bros., who also

took an option for the purchase of the remainder. But it appears that the Rockefeller interest remains predominant in R.K.O. through direct stock holdings in the name of Radio City, the great Rockefeller real-estate enterprise.

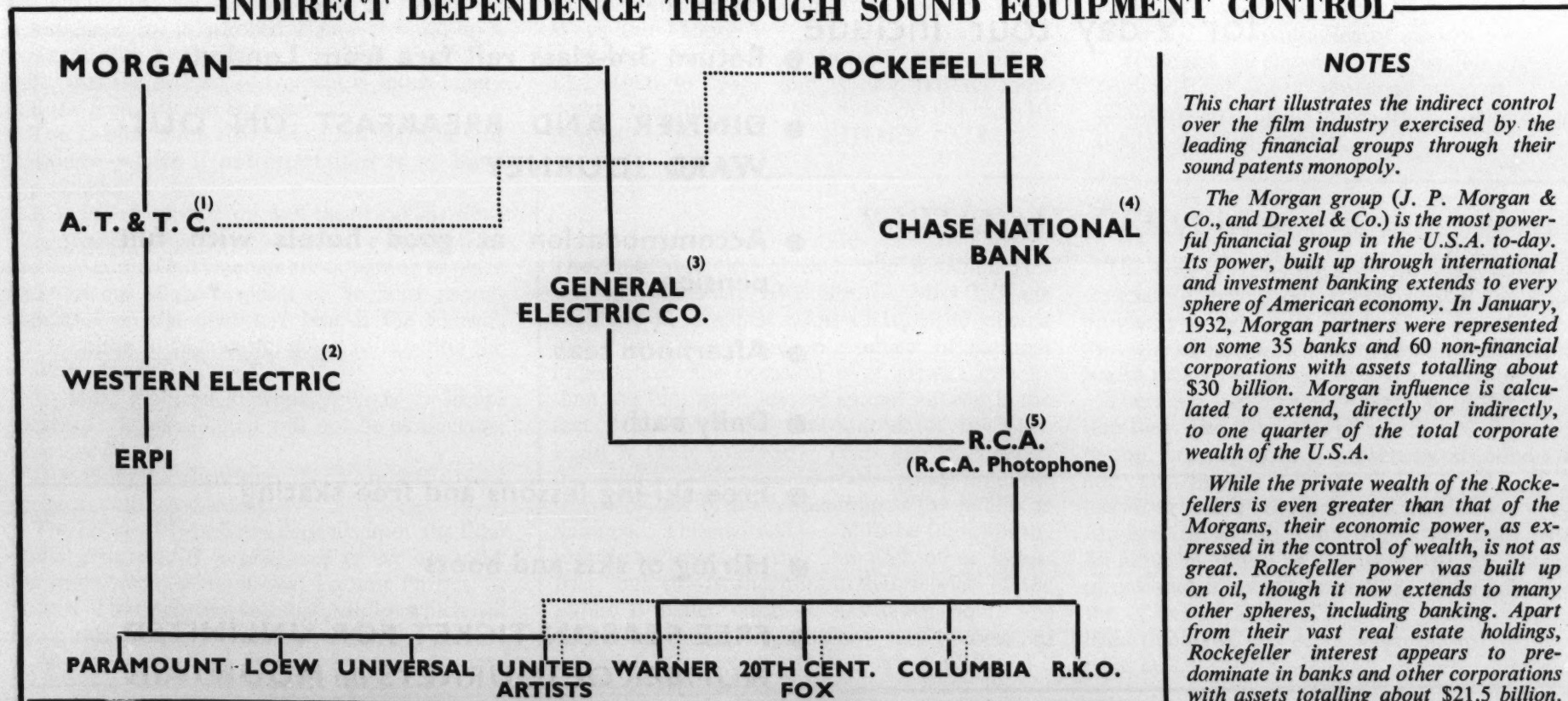
COLUMBIA. This company is controlled by a voting trust holding 96 per cent of the voting stock. The trust consists of A. H. Giannini, the San Francisco banker, and two of the company's founders, Harry and Jack Cohn.

* * * * *

The story of American film finance has been a three-act story. The monopoly of the early years was swamped in meteoric expansion and violent competition. To-day monopoly has once again gripped the industry, and is holding it fast. The relentless forces behind its evolution have never once been basically deflected by an unceasing series of anti-trust prosecutions.

To-day, as in the early years, the cry is raised that big business, by wrenching control from the showmen, was ruining the industry; there were even hopes that a new move towards independent production might break the fetters of monopoly. But the movies are now America's fourth largest industry. They are too valuable for the mighty controlling groups to relinquish. Will the present organisation prove flexible enough to meet the rapid changes of public demand, or will monopoly discover, as in the pioneer days, that rationalisation may ultimately be defeated by social trends beyond its control?

INDIRECT DEPENDENCE THROUGH SOUND EQUIPMENT CONTROL



NOTES

This chart illustrates the indirect control over the film industry exercised by the leading financial groups through their sound patents monopoly.

The Morgan group (J. P. Morgan & Co., and Drexel & Co.) is the most powerful financial group in the U.S.A. to-day. Its power, built up through international and investment banking extends to every sphere of American economy. In January, 1932, Morgan partners were represented on some 35 banks and 60 non-financial corporations with assets totalling about \$30 billion. Morgan influence is calculated to extend, directly or indirectly, to one quarter of the total corporate wealth of the U.S.A.

While the private wealth of the Rockefellers is even greater than that of the Morgans, their economic power, as expressed in the control of wealth, is not as great. Rockefeller power was built up on oil, though it now extends to many other spheres, including banking. Apart from their vast real estate holdings, Rockefeller interest appears to predominate in banks and other corporations with assets totalling about \$21.5 billion.

1. AMERICAN TELEPHONE AND TELEGRAPH CO.: This four and a quarter billion combine was organised by Morgan and is still under Morgan "management" control (the 20 largest stockholders own less than 5 per cent of its total stock). 14 of its 19 directors, including the president and vice-president, are more or less closely linked by cross-directorships to Morgan concerns, and a Morgan partner is a director of two important subsidiaries. Management links are reinforced by banking relations. A Rockefeller minority interest is represented on the board by W. W. Aldrich.

2. WESTERN ELECTRIC CO.: Manufacturing subsidiary of A.T. & T.C. Markets sound film equipment through its subsidiary Electrical Research Products Inc. (ERPI). Western Electric equipment was until recently used under licence by all the major film companies except RKO.

3. GENERAL ELECTRIC CO.: Largest electrical manufacturers in the world. Organised by Morgan in 1892. Morgan still predominant, one Morgan partner and three other Morgan men on board.

4. CHASE NATIONAL BANK: Largest commercial bank in U.S.A. Controlled by John D. Rockefeller group since 1930. W. W. Aldrich, brother-in-law of J. D. Rockefeller Jr., is president, two other members of the inner Rockefeller "cabinet" are board members. Rockefeller family has also substantial stock holding.

5. RADIO CORPORATION OF AMERICA: Incorporated in 1919 by G.E.C. to take over control of Marconi Co., and patent rights of G.E.C., Westinghouse Electric & Manufacturing Co., A.T. & T.C. and other concerns, Radio patent monopoly enforced under licensing system until 1930, when government anti-trust action led to a certain relaxation of control. The same action induced G.E.C. and Westinghouse to distribute their dominant stock interests to their stockholders, which implied a certain relaxation, though not elimination of control. At the same time Rockefeller interest became prominent and is still represented on the board (B. Cutler of Chase National Bank). Sound film equipment is produced and marketed through R.C.A. Photophone Co., which recently added Warner, 20th Century-Fox and Columbia to R.K.O. as its licencees.

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FEDERATION OF FILM GUILDS FOR THE LABOUR PARTY

There was, I regret to say, no direct connection between the Labour Party film scheme and the Maxwell-Ostrer deal.

It was merely a coincidence that immediately it became known that the Socialists were going into the film business, there should be apoplectic convulsions in the City and that the newspapers should put up the banners of the A.P.C.-G.B. counter-revolution.

A demmed pretty conceit, Sir Percy, to imagine the film magnates, remembering the tumbrels in *The Scarlet Pimpernel* and *The Tale of Two Cities*, shouting to their financial backers, "Close the ranks! They shall not pass!"

But, I am afraid, if any rumblings kept the film capitalists awake at night, they were due, not to the tumbrels, but to oysters—or auditors.

For the time is not yet, when the Socialist film movement can hope to challenge the United Front of the producers, the lawyers, the millers, the widows, the bankers and the insurance companies.

The trouble is that to run anti-capitalist films you need capital. . . .

And, having none, the Labour Party is going to capitalise its biggest asset—local loyalty and enthusiasm. Just as, in the early days of *The Citizen*, *The Herald*, *The Clarion* and *Forward*, the enthusiasts set out to build up their own newspapers, so, it is hoped, they will build up a powerful film organisation . . . with this difference, that the Labour Movement is much bigger and the going should be easier.

The Labour Film Committee has worked out a scheme which, if not pretentious is, at least, practicable.

It is based entirely on non-theatrical distribution. It is obvious that, in a crisis or an election, the City-controlled cinemas are not going to place their screens at the disposal of Socialist propagandists—on the contrary! Nor is the Censor, the Brahmin of high-caste, going to sanction the political "untouchables."

So that, if Socialist propaganda is to secure theatrical distribution, it will not be as Socialist propaganda.

Distribution, therefore, is a more urgent problem than production.

The Labour film scheme depends upon the Film Guild principle. It is proposed to set up under the sponsorship of divisional Labour Parties, or groups of local parties, as a start, Guilds which will equip themselves with 16 mm. sound-projectors.

As the movement grows, more and more

separate parties will create Guilds and acquire projectors until eventually there should be 600 or more Guilds and projectors in the country. So, at an election, films could be used as a mass-attack in every constituency.

Winning votes may be important, but initiating and instructing people in what are the ideals, the practical policy and programme and the true objectives of Socialism are more so.

First, then, it is necessary to create a "social-conscience" and a reforming ideal in the potential voters. For that purpose there already exist the social films (as distinct from Socialist films) which the documentary film producers have pioneered.

There is enough of them to justify the immediate creation of Film Guilds, which will act as discussion groups, bringing not only Labour Party members, Trades Unionist, Co-operators, and social workers together, but attracting also the marginal or unconverted electors.

Once the machinery exists, there are two other types of films to be developed—the broad propaganda or instructional films explaining, illustrating and underlining the Socialist policy and the direct, electioneering films which will make vote-winning arguments visible.

On the production side, the Committee has various schemes in hand. It is a question of Ways and Means.

Maybe Mr. John Maxwell has another £1,250,000 to spare, and is prepared to come down, this time, on the side of the angels! Maybe . . .

RITCHIE CALDER

For Public Relations

Officers—

PUBLIC RELATIONS OFFICERS, whose special section this is, will do well to watch the development of the educational film world. It means large audiences and, for many interests, valuable audiences.

The G.P.O. is working a half-million audience of children by road-show during the coming winter, and through its central library will reach one million more. Western Electric, by road-show, will reach another large audience. The Dominion Governments, Gas, Oil, Electricity and other industries are cultivating this special field of distribution. For long distance education it is, in many views, the most effective.

Entry to the educational field is conditioned, however, and strictly conditioned. Public relations officers must have something to give.

People on the right lines are Dunlops with their story of the progress of communications; Gas with its cookery demonstrations for older girls, and Cadbury with its account of raw products and production processes.

Especially important is the educational experts' emphasis on civics. P.R.O.s should try to grasp its significance. It will repay them, for it is the royal road to the schools. The experts maintain that there is a gap between school life and the community life, which they expect the film to bridge. *Tell the children about life in the factory and the town. Tell them simply about man and his work. Introduce them to the labour and the reach and the organisation of modern life.*

These are the demands, and they may soon be issuing from thirty thousand schools. Public relations departments must surely seize the opportunity—and the privilege.

WHITEHALL DEFAULTS

The press reception given to the *Nutrition* film was well deserved. The film, as Miss Lejeune describes it, is a first effort to turn the cinema into a mass orator and on a subject of national importance. The occasion is of greater interest than the film itself, and of special interest is the fact that the film was produced for the Gas, Light & Coke Company. Years ago in America the attitude of big business was summed up in the words of one of the Vanderbilts, "the public be damned." This attitude is still to be found in the scruffier corners of the film and other industries, but slowly the notion that service of the public is better business, has taken hold. The cultivation of public relations has become an essential complement of good salesmanship.

The Gas interests have shown imagination in associating their product with one of the great problems of our time. In helping to solve the problem of nutrition and promoting the public health they serve the public and serve themselves.

There are two curious omissions in the nutrition film. The film talks of a food policy for the nation, but the word is spoken by Sir John Orr and not by the Minister of Agriculture. It describes one of the principal issues before the Minister of Health, but there is no word from Sir Kingsley Wood. Is it possible that the business of national education is passing, by default, from the offices of Whitehall to the public relations departments of the great corporations? It might seem so.

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A Dramatic Way of Teaching Civics

By Thomas Baird

IN THE EARLY years of this century we had reached a pitch in industrial output greater than at any previous point in history. The crying need was for technical education. But while our shipyards were building the biggest and fastest ships the world had ever seen our schoolboys were drafting maps and diagrams for the Battle of Waterloo. In the background educationists were propounding schemes of technical education and the public vaguely felt that there was an unbridged gap between a knowledge of Napoleon's movements and the construction and use of big ships.

The fact was that the teachers were teaching as they had been taught rather than teaching for the immediate, far less the ultimate, need. A moment's consideration shows us that a teacher of forty years of age is teaching for a situation that is already at least twenty years out of date, and that by the time a child has suffered this for ten years, he is already thirty years out of line with the march of the industrial and commercial world and consequently that much behind contemporary needs. *To-day we educate for a past or passing need.*

If we look at the curriculum in our schools we find this borne out. The so-called progressive schools have swung over from Classics and Pure Mathematics to Applied Science and Vocational Training. In addition we take the surplus workers for whom industry can find no place, and in special classes teach them trades and crafts in the vague hope that commerce will turn a corner and will suddenly find a use for the riveters, plumbers and art printers of our Instruction Centres.

The stock defence of this type of education is that if we train pupils in systematic thinking on dexterous technique in one respect we shall live to witness a transfer of skill when the system or technique is applied to other thoughts or other materials. Thus Euclidian Geometry has been taught in girls' high schools for years in the pious hope that by some miracle of transfer they should be able to apply their skill in the mental manipulation of triangles to the less exacting task of raising families. Experimental psychology has now given the lie to this, and that vague transfer, by which educationists have justified so many anomalies, has been exposed, if not as a fallacy, at least as a quite incalculable factor.

But in avoiding this extreme we must not fall into the cult of individualism, which, permitting of no corporate ideal, fosters a conception of independence, both personal and national, in a world where only corporate activity is significant. Individualism has sought the enrichment of personality, but has conceived personality as an individual sensibility and not as a co-operating unit. Children have been detached from the discipline of corporate work and encouraged to 'express' their own native personality. This step has been conceived as a fit preparation for a world where only co-operation in everyday affairs can matter. That personality can be



"Citizens of the Future" (G.B.I.—Strand)

expressed in corporate work has not been allowed any reasonable emphasis and culture has, therefore, been presented as a decorative quality of leisure and a matter of purely personal sensibility which should not be brought into the cold light of our working hours.

Our task then must be to avoid on the one hand an education which provides for a past need or for a contemporary need which will pass away before our children can play a part in it, and on the other hand an education which exalts individual personality into a fetish divorced from the needs and demands of the modern world. We must instead furnish sentiments and an apprehension of life, which will render the child adaptable as a citizen in a growing changing world.

The consequences of war and unemployment are making new demands on education, and the tragedy of lack of foresight will be re-enacted if we allow education to apply only to abnormal times instead of providing a basis for healthy social sentiments. This should allow for the development of personality, not merely as individuality, but also in relation to the developing community in which the pupil lives.

Here Civics comes in as a means of relating the essentials of education to the constantly changing needs of the adult world. Its present status in the schools falls short of this, for the fallacy of educating for past needs still holds sway. So the teacher who wishes to push his teaching of history, biology and geography beyond the 1900 mark is being led into the Civics field in fetters. He is dinned with the word "Reconstruction" and told that he must make again a world in which the engineers, the technicians and the other employed workers can take their place, or, alternatively, he is bade keep them happy until this reconstruction has been made.

And so the teacher sets out on a course of Civics which is rooted in history and politics, and endeavours by a politico-philosophical argument to present the contemporary situation in its historical perspective. Thus he hopes to evolve a conception of Citizenship. Even within these limits the attempts are sporadic and in the hands of a very few enthusiastic teachers.

Isolated efforts to tackle the problem are indi-

cative of a growing desire to organise the material of citizenship teaching. One limit characterises them all: they are founded on and bounded by the classroom technique. New material is taught with the old instruments—instruments which have produced the lag between the school world and the real world, and the resultant teaching is inept because the instruments of the classroom technique are not supple enough to be adapted to the rapidly and constantly changing content of the material of Civics. The present classroom method permits only of the teaching of the forms of the modern world and not the stuff that it is made of. It can teach political divisions and from maps and books but it cannot teach the social process because it cannot teach from the living fact.

We need an elastic instrument which can not only transcribe life but can recreate life and interpret it for us—an implement supple enough to move with the ever-changing social process.

Here is our need, and the social process is our material, but where is our instrument? This has been answered in some measure in the new documentary films and echoed a little in actuality broadcasting.

The documentary (or actuality) method is one to bring alive the real drama latent in everyday life. For the sociologist it is the means of bringing alive the people to the people. It has the advantage over the lecture system, or the classroom system, of providing not merely the best alternative to actual experience, but something which is in itself a complete experience of actuality. It can give a new experience of life; if the experience is enhanced by art its material is the fact. In the material we have the living fact, the necessary condition of teaching Citizenship.

In film is that supple instrument which can, not only transcribe and recreate the facts of the time, but can interpret the spirit of the time. The discovery of printing by the scholar made classical education possible; the discovery of film by the teacher may yet make Civic education a reality. Film is the instrument with which we may bridge the gap between the technique of the classroom and the new demands of the contemporary essential.

The films are in existence. The need is there.

1066 AND ALL THAT

Can we replace Alfred and his cakes and Bruce and his spider? This expert wants a history book that tells the story of hats, clothes and furniture

By RUSSELL FERGUSON

THE HISTORY BOOK at its very best is no more than a summary of the public life of the nation, and the public life of a nation tells us little about the underlying social realities.

When children reach the Secondary School their troubles begin. All of a sudden it is presumed that the concepts of kingship and property, law, equity, the State, political and personal rights, have magically formed in their minds, along with a sense of chronology which enables them to differentiate between a century and a twelvemonth, and off we go into political history. In the first year they fail to understand the Feudal System, and in the final year they break their teeth on Free Trade and Protection, with a host of Bloody Marys and Williams of Orange in between.

1066 and All That and Stephen Leacock's *Remains of History* show very clearly that the

child's natural defence against school history is to misapprehend it when he is young and forget it when he grows up. The child is quite right, for school-history is just as well forgotten. The history book never seems to be telling us about something that really matters. It tells of kings, soldiers and premiers, treaties, battles, politics. It tells us of Elizabeth who was mortal, but nothing of Shakespeare who was not; of Charles II, but nothing of Newton or Reynolds; of Victoria and Palmerston, but nothing of Clerk Maxwell or William Morris. School history is political history, and politics is perhaps the last thing that a child may be expected even to begin to understand. Practically nobody really understands it, even among adults.

Even if political history were the only kind of history that exists, that would be no excuse for teaching it to children, for they can't possibly



learn it. But there are plenty of other sorts of history, which they can learn, and which ought to be given to them.

All our chattels, to begin with, have their histories. At the age when, as things are, children are learning about Bruce and the Spider, carefully prepared histories of familiar everyday things like clothes and hats and furniture and houses would not only appeal to them, but would teach them a great deal which is at present left out. I have already seen one film which seemed to me to hold out great possibilities; the G.P.O. film on the history of the postal service, which was excellently contrived from old engravings and book illustrations. The sense of the past which one gets from authentic prints and pictures projected on a screen is a very real and very delightful thing. I am not in favour of dressing up actors and photographing them. An authentic vase, piece of furniture, or portrait photographed and projected carries a ring of truth which studio work, however careful, does not. For animation, I should prefer cartoon, which has a way of convincing in spite of being obviously artificial.

After *Bruce and the Spider*, and other history-book fairy-tales, children at present are given history-book romance, that is to say, they learn stories (generally false in essence), with historical characters and places in them. Clive and his pistol, Wolfe at Quebec, Nelson's blind eye, had I served my God, Calais written on the heart, it cam' wi' a lass and it will gang wi' a lass, etc., etc. I should be inclined to wash all this away, not so much because I think it does them harm, but because it uses up valuable time to very little purpose. They have to unlearn most of it.

No wonder we don't understand politics when



"History-book romance"

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we grow up. The reason is that our school history has destroyed our sense of realism in politics. The result of this is that when our newspapers, after the manner of history books, tell us that Italy wants Abyssinia, we never dream of asking *who* in Italy wants *what* in Abyssinia.

Even if they could learn political history, then it would avail the children little, because our political history is only a very small part of our real history. But in any case they are too young to learn it, and it is a sound teaching principle that if you teach a child something too soon, you impair his chances of ever learning it, especially if you let him think he knows it. For that reason I should be in favour of neglecting political history altogether, in school, except perhaps for sixth year pupils, who might get elementary lessons in it. I should go on with specific studies, trying to build up a sense of social history.

For the first three years of a five-year course, I should suggest the study of the histories of transport and the useful arts; always against the background of the eras, always with the periods clearly defined, and with maps and diagrams where necessary. I think of separate histories of course; a history of weaving and fabrics, of potting and glass, of metal-working, architecture, ships, each complete in itself and each reflecting, or rather illustrating at least the main stages in the development of Western civilisation. In all these histories, whether of games, food, fiddles, holidays, inns, I should hope to give an account of inventors and discoveries, celebrated characters (whether politically important or not) and to strive all the time to foster a sense of time and place.

For the next stage, fourth year and following, I suggest histories of the sciences and the arts, on similar lines, for by this time names like Newton, Boyle, Liebnitz begin to appear in the technical studies, the teachers concerned having little time to say who they were, when they lived, and what they achieved. Incidentally, I think that it is high time somebody set about making a comprehensive history of sound-film of Western music, for use in music academies. It seems to me

that not only for historical work, but also for a good deal of technical work, the sound-film as a medium for the study of music has possibilities which nobody seems to see.

At this late stage in the pupil's development I should wish to offer laterally-cut sections of historical antiquities, with such titles as "Life in Roman Times," "Alchemy," "The Age of Discovery," "The Eighteenth Century," "The Coming of Steam," "Mass Production," "Imperial Expansion." It is not unlikely I should have to take this course back into the third year in order to make room for the following matters.

To senior pupils I should wish to show the histories of some of our institutions like hospitals, asylums, poor-houses, prisons, with some account of the persons concerned and of the legislation involved.

Finally there are some histories which I conceive as leading direct to the study of politics. These are, the history of taxation, the history of trade, the history of labour and trade-unionism, the history of capital. How much of this could be profitably tackled in the senior department of the school, I do not know, but I am quite sure that some sort of outline could be given, and that it would be extremely valuable, however elementary. At present we are shocked if a school-boy does not know what a soldier is, but we consider it normal for him to leave school without knowing what a shareholder is. We expect him to understand imperial expansion without any notion of finance.

Now after all this, what results should I hope for? First of all, a staggering increase in general knowledge, with a corresponding increase in vocabulary. Then, a real and informed sense of our common cultural inheritance. Further, a sense of place and time and period. A knowledge of famous people. A civic sense. An informed interest in the law, and in public affairs.

This is all very fine, you say, but will the children take all this stuff? If you just reflect, you will realise that they are crying out for it, and will devour it if it is good enough and real enough for them. The book trade sells them hundreds of pounds worth of it every year—

The Boy's Book of Marvels, The Boy's Book of Engineering, The Great Explorers, Railways, Aeroplanes—facts, facts, interesting facts. "Please sir, I have a book in the house, I'll bring it in to-morrow, it tells you all about making glass." The book trade thrives on the child's interest in things that are *real*. And history-book history certainly isn't real.

"... a Way of Convincing"



"History-book history certainly isn't real"



"Kings, soldiers, treaties, battles"



"School history is just as well forgotten"

EDUCATIONAL FILMS

The E.G.S. Service for the supply of films and projectors is available on subscription terms for the use of all schools, institutions and others interested in visual education. The library of classroom films has been carefully graded and has been made to the requirements of, or been approved by, education authorities. A wide range of cultural, interest and entertainment films is also included in the E.G.S. library, and a supply of religious subjects is maintained in co-operation with the religious film society.

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Institute's Conference on Entertainment Films

The Kinematograph Renters' Society will be invited en bloc to a conference on Films for Children which is being organised by the British Film Institute and which will occupy two days, November 20th and 21st.

The object of the conference is "to discuss in the light of present conditions how film entertainment specifically designed for children can be provided at public cinemas."

As an audience of five or six million children is concerned this problem should assume magnitude in the eyes of the public and the trade.

Branches of the trade, educational bodies and the general public will be represented and it is hoped that some 500 people will attend. Delegates will be invited from numerous educational, religious and social organisations.

Opinion on the subject of film entertainment for children is growing strongly and it is felt that a move should be made to establish co-operation between the public and the trade before that opinion precipitates measures which might be satisfactory to neither.

The opening session of the conference will be devoted to a statistical analysis and Simon Rowson will deliver a paper outlining the scope of the problem. A paper will be read by a psychologist on the subject of children's tastes and the different problems of the trade, including finance, will also be discussed.

The final session of the conference will have four or five speakers representing the various points of view and they will present practical suggestions for the solution of the problems raised at the previous sessions.

It is felt by those practically interested in the subject that the selection of suitable films for children should be made at the times of general release and that copies of the films should then be set aside, re-edited if necessary, and made available for children's programmes.

At present there is a great deal of difficulty in securing copies of films after ordinary commercial exploitation has finished and the distribution machinery for individual pictures has ceased to operate. It is thought that a pooling system should be adopted by the film trade for the isolation of films approved by a body competent to judge their suitability and entertainment value.

During the conference the delegates will attend a children's matinee in a cinema. Children will occupy one part of the theatre and the adults will remain apart. A discussion on the reception of the films and the reactions of the children will follow.

PROJECTORS IN GLASGOW SCHOOLS

In accordance with the plan to install a film projector in every school in Glasgow the Education Committee has spent £2,641 in the financial year ending 31st May, 1936. Of this amount £748 was spent on the purchase and hire of films and £1,893 on projectors and screens.

When asked how he has achieved this feat Mr. R. M. Allardyce, Director of Education for Glasgow, had nothing to say.

Teachers and Experts Co-operate In New-Style Educationals

By Marjorie Locket

ONLY A SHORT WHILE ago the approach to the schools was hesitant, uncertain and experimental. To-day it is different. It is more assured. There is assurance on the part of those who are producing films for the educational world. They know that they now have a service to offer which responds to the necessities of those for whom they provide. They are providing a steady supply of films of a type which has already proved its value. They are seeking by consultation, research and experiment to enlarge this range, to incorporate new ideas and new teaching technique.

The teacher's path has become possible. The progressive teacher until now had only a limited supply at his disposal. Films were adapted, indiscriminately to any and every purpose. It was not unusual to see the same film used for advanced biological study, for the entertainment of junior audiences, for the delectation of film societies, for the instruction of agricultural or horticultural groups and finally for religious instruction and uplift propaganda.

It is different now. The standardising of mechanical equipment opens all supplies of films to the teacher. He can plan and design his programme from those sources which he is learning to associate with the particular type of film he needs. His projector will show both sound and silent films of the accepted 16 mm. size. He can, by means of a prism attachment, show films of any existing standard. If he prefers, for financial reasons, to develop gradually, he can be provided with a projector designed for silent and sound films, but of which he can acquire the silent portion for a reasonable sum, to be adapted later for sound. Both sound and silent versions of films are available.

By degrees a supply of film material is being built up as a serious contribution to school libraries. Our own Gaumont-British Instructional library is not a collection of material presumed to have value as educational illustration. It is not even material carefully edited and catalogued to make special appeal to the teaching world. Every film listed in its subject category has been carefully planned for that purpose and there are already more than a hundred ready and many more in the making.

It is that care that is the only limitation. An historical series of films takes time to produce. One or two subjects in this series may represent a year's achievement. But side by side with this an important biological series is being developed. A regional geographical survey is progressing constantly. Health, physical education, athletics are in production in another direction.

These series develop slowly but steadily and with the promise of a purpose and continuity which has been lacking up to now. The teacher was of necessity obliged in the past to adapt, often artificially, his limited material to his various purposes. Now he has the film placed in its proper category, graded for its different purposes, its content described in detail and reference. The handbook he receives as accompaniment to each film aids him in relating his film material to his syllabus, or in many cases working out his syllabus in relation to his film material. He has access to advice, drawn from experience in all types of education, if he consults the education department of the film producing company. And lastly he has the assurance that in the making of the new educational films both practising teachers and acknowledged experts have co-operated.

SORROWS OF A RURAL TEACHER

OURS IS A SMALL rural school tucked away between the Pennine Chain and the hills of Westmorland; the sort of place to which modern improvements come very slowly and are accepted only with reluctance by the inhabitants; yet I think I can claim that we were among the first to see the potentiality and usefulness of films in school. In the days when the Empire Film Library first issued their films, we had them and used them.

There was no dark room in the school; no money available for darkening one, nor for such an advanced idea as moving pictures in school, nor for a projector. So I hired the local cinema, obtained the use of their projector, and showed the films weekly. To meet the cost, those children who could brought 2d. each, and the cap was left for further subscriptions at the door. To avoid difficulties with authority, the films were shown immediately after school.

The results of this showed me how useful a film could be, and I was now fully convinced that the children could get a better idea of what another country or town was like by seeing a five-minute film of it than they could have if I had tried to describe it for an hour. I am more than ever convinced of this, even after hearing first-hand descriptions of other countries by experts during the school broadcasts. Listen to the school

broadcast on Burmah and its rice-fields, as we did, and then see the film *Rice-growing in Burmah*. There is no comparison. No verbal description could possibly equal the film.

A new company took over the cinema, and imposed a charge for use of the hall that rendered the cost of that venture prohibitive, so there was a period of quiet.

I had a visit from a friend of the school one night, and this friend—after asking me a few questions—told me to buy a projector for use in school. We now have a film lesson every week, and I don't think the children would miss it for worlds. The darkening of the room was obtained by representing that the School Oculist needed this doing when he came round to test the children's eyesight. Previously I had had to purloin dust-sheets, curtains, blankets, etc., and hang them all up myself prior to each of his visits. The cost of hiring the films is still met by placing my cap at the door as the children go out, and hoping that enough will be contained therein to cover the costs of hire and carriage.

Now, however, the Authorities have discovered what I am doing, and are looking with a favourable eye upon the proceedings; but until last term the Authorities have contributed not a farthing to the scheme.

W. D.

FILMS

THE WAY OF THE CINEMA

By Andrew Buchanan. In this well-known book, every phase of film art and technique is discussed. C. A. Lejeune of "The OBSERVER" describes it as "emphatically a book to buy, study and annotate, and to keep in a handy place for reference." "The LISTENER" says: "He has produced a book which is at once concise, clear, easily understood by the man who possesses no previous knowledge whatever of the mysteries of cameras and studios, and which combines with its admirably conducted tour 'behind the screens' a good deal of shrewd criticism and robust common sense." 250 pages. Illustrated. (By post 5/5½). Net 5/-

THE CINEMA IN SCHOOL

By W. H. George, B.Sc. With a Foreword by John Grierson. The author is a pioneer in educational film work, and his book, based on actual experience, is of great practical assistance to teachers. It is illustrated with over 60 stills from outstanding educational films. 136 pages. (By post 3/10½). Net 3/6
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★EXPERTS will be in charge of all Classes and Lectures. They include John Grierson, Andrew Buchanan, Paul Rotha, Alberto Cavalcanti, Anthony Asquith, Ivor Montagu, Arthur Elton, Stuart Legg, Basil Wright, and other noted specialists.

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EMPIRE FILM LIBRARY

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The Empire Film Library was inaugurated by H.R.H. The Duke of Gloucester in 1935. Film productions of the late Empire Marketing Board and G.P.O. Film Unit are available in this Library for loan to schools and for approved displays by adult societies.

Recent additions include a number of 16 mm sound-on-film subjects dealing with scenery and wild game in the Empire.

For Catalogue (price 3d.) and forms of application for films, apply to:

The Secretary, EMPIRE FILM LIBRARY, IMPERIAL INSTITUTE, LONDON, S.W.7

A Complete Regional Geography of the World

EDUCATIONAL AND GENERAL SERVICES have issued their first full dress catalogue. In one respect it makes a welcome deviation in educational policy. The main emphasis is on the *short silent* film for classroom use as opposed to the longer film which is more suitable for the school hall. Teachers will welcome these films which are primarily classroom implements.

Some 40 of these silent shorts are the product of the Glasgow group of teachers who, under the supervision of the Director of Education for Glasgow, have been tackling the problem of providing specific illustrations to the curricular work of the schools. E.G.S. plan to concentrate on the teacher-made films. They are willing to consider films made by teachers or teachers' film groups with a view to their inclusion in their library. An Advisory Council composed mainly of practising teachers vet all films for school use and are anxious to advise teachers about to produce classroom films. This advice, if sought and taken, should do much to avoid needless duplication at a time when every foot of film is valuable, and this co-operation between teacher and distributor opens up a possible market for the school producer. This may solve some of the financial problems of amateur film production.

E.G.S. are to be congratulated on this attitude

for, too often, in the enthusiasms for the new possibilities which cinema offers to education, the fundamental job of the teacher is forgotten.

Managing Director Commander Hunt aims to make available a complete regional geography of the world. But on this point he is diffident, for he realises that it is a huge undertaking. It may take a year or two, he said, or it may take a generation or two, but it is worth doing.

The first experimental step has been made by securing the rights on the material shot on the Elder-Dalrymple Expedition. The teachers' verdict on this will decide the next step. Other aspects of the E.G.S. policy are even more comprehensive. They aim to function as a clearing house for all information on educational films and also as a complete supply service. As well as answer all your queries they will supply you with any catalogue or any apparatus. They will arrange your programmes even if your choice of films is from the libraries of different producers.

E.G.S. is not a producing company but will co-ordinate for the teacher the main sources of supply. This should offer a solution to many of the problems which beset the teacher who uses films regularly either in connection with school lessons or as a recreational activity.

NOTES: L.C.C., Film Institute, Children's F.S.

For the second year the L.C.C. Education Committee in collaboration with producers and distributors, have organised a film experiment. In spite of the fact that results of last year's experiment are not yet to hand, this year's work has been arranged according to a definite plan.

Eight cinemas are being used and four programmes are being shown to mass audiences of children. Each programme has a definite theme. Programme I, *AUSTRALIA*, includes *This is Australia* and *Sydney Bridge*. Programme II is titled *WEATHER AND COAST*, and includes *Weather Forecast* and *Coast Erosion*. A third programme is *MAN'S WORK* and comprises *Water Power*, *Coal*, *Granton Trawler*, and *Night Mail*. *PAST AND PRESENT* is the final theme, and is represented by *Medieval Village*, *Life in the Highlands*, and the hawking and cooking scenes from *The Private Life of Henry VIII*.

An attractive booklet which gives a synopsis of each film has been issued to all teachers taking part. Specially devised tests will be given to the children after the displays.

* * *

That someone should attempt to link education by film with the broadcast to schools was inevitable. Whispers and rumours have taken their first concrete shape in a Film Institute list of films suitable for use with the Broadcast to Schools 1936-37. The arrangement has been done by the Central Council for School Broadcasting and is in their best vein, being monumental and hyper-comprehensive.

The main job for teachers will be to sift out the useable and most appropriate films from this mass of good, bad, and indifferent. If B.B.C. teachers make reference to the films they will have little time for anything else; if they don't refer to them—well, what?

The British Film Institute now offers help to the teacher both before and after purchase of a projector for use in his school. The teacher requires information as to the types of projectors which exist, how many and what kind of films are available for each type of projector, where he can buy projectors and what are the prices of them, information on the various types of screens and on the problem of darkening a room, at the same time providing adequate ventilation.

These matters and a number of others are dealt with in the Institute's Leaflet No. 5 on projectors and films for schools. 12,000 copies of previous editions of this Leaflet were distributed and the revised edition is now available (price 7½d., including postage).

* * *

A leaflet on the manipulation and maintenance of projectors for teachers is being prepared, and it is hoped to arrange classes for teachers in the handling of projectors on the lines of the course carried out at the recent London Film School.

Articles on the use of educational films in the school and on many other related subjects are published in the Education Section of *Sight and Sound*, the Institute's quarterly journal.

The National Film Library set up by the Institute now possesses a number of films which can be hired at a nominal fee by teachers and education authorities who are associated in membership with the Institute. A catalogue of these films is now available and may be obtained from the Institute, price 1s. 2d. including postage.

* * *

Programmes for the Hampstead Children's Film Society this year will include a film from three groups of films entitled *How the World's Work is Done*, *How People Live in Other Lands*, and *Modern Heroes*, and a special newsreel, nature film, comedy and Disney cartoon.

Experiment at Brentwood

To ascertain how educational cinema may be organised in the school an experimental scheme has been instituted at Brentwood School, Essex.

A large room has been fitted out as a Projection Theatre. It has adequate ventilation, seating in tiers, dark blinds, a good screen, blackboard, demonstration bench, an epidiascope and a 16 mm. sound projector capable of showing both D.I.N. and S.M.P.E. films.

The opportunity to use films is open to all members of the staff. To this end a catalogue of nearly 900 films, embracing some thirteen commercial libraries, has been prepared and the interested masters have been given lists of available films on their special subjects. Subjects which will be concentrated upon are Nature Study, Biology, Physics, Geography and to some extent Chemistry and History. Later on in the year, films may be used for the illustration of Mathematics, Physical Training and other subjects.

The Projection Theatre and the apparatus will, in out-of-school hours, be available for film exhibition by the Field Club, Science Society, and other school organisations.

Film demonstrations will also be given at times to members of the various elevens and school teams. The school sports, on which there are several films available, include football, cricket, tennis, swimming and physical training. During the Winter and Easter terms, weekly exhibitions of entertainment films will be given for boarders and all day-boys who wish to attend.

The scheme is in the care of an Organiser who is responsible for the maintenance of the apparatus, the booking and care of films.

A subsidiary experiment will show, in the course of the year, what value is obtained from the use of films. A course of study in Natural History has been worked out and will be given to the three classes in the first form. The upper and lower classes will have the lessons illustrated by means of films, the middle class will not have films. By comparing the rates of progress of the classes in Nature Study with the rates of progress in other subjects it will be possible to ascertain whether the introduction of films is worth while.

AMERICAN EQUIPMENT SURVEY

A recent survey of visual and radio equipment in the schools of the United States yields the following figures:—

- 16,940 lantern slide projectors
- 3,035 still film attachments
- 2,825 film strip projectors
- 2,203 micro-slide projectors
- 2,616 opaque projectors
- 6,006 16 mm. silent projectors
- 449 16 mm. sound projectors
- 3,154 35 mm. silent projectors
- 309 35 mm. sound projectors
- 11,190 radio receiving sets
- 848 centralised radio sound systems

This data includes 95 per cent of the schools in cities having a population of 5,000 and over, and a great many of the smaller schools. It is, therefore, fairly complete.

Newsreel Rushes

by "The Commentator"



LIKE a giant airship casting its shadow across a flying flea, comes the announcement of "the deal," to dwarf all other film news of the month. If Gaumont-British and Associated-British do merge, three newsreels will be intimately affected: Gaumont-British, Pathé Gazette, and British Movietone. The first two claim the largest British circulations. When the wind drops in Wardour Street are heard whisperings in the air—some that sighed out through keyholes during the past few days: will there be a newsreel merger?

Pro—with 633 cinemas under single control, plus the free-lance circulation of the three reels, a single combined reel would have an assured market and financial security that would give it the key position in the British newsreel world. Such a position, allied to progressive and daring control, and with the resources of three production units, could go out and really put news on the screen. The technique of the March of Time plus the speed of the modern newsreel would make the whole world sit up!

Contra—each newsreel is popular, has its own public—many A.B.C. houses are just across the street from their G.B. "past rivals, future brothers," and it's well known that neighbouring managers like to show different newsreels—typical comment: "There's always been room for five, there always will."

If the three newsreels continue separate, what will happen to Movietone? To-day G.B. and Movietone work side by side—G.B. have no full foreign service of their own, get most of their foreign pictures via British Movietone and the world wide service of Movietonews of America—in return, Movietone is shown at a percentage of G.B. houses. But Pathé Gazette has its own foreign service, is tied with Pathé News of America, with Pathé Journal of France, with Ufa, the official German newsreel, with the government newsreel in Russia, with others in South Africa, Australia, New Zealand, with agents everywhere. Will G.B. now transfer its "mutual co-operation" to Pathé—and will Pathé Gazette then take Movietone's place in the G.B. chain? If that happens, what will 20th Century Fox say? For they ultimately control British Movietone, and they still have a 49 per cent interest in G.B.

So McMahon is to sue G.B., presumably because they are believed to have used the words "attempted assassination" in referring to the

famous incident in the Mall. And if the newsreels, why not almost every newspaper in the world? By the way, the proudest man in newsreeldom after the announcement of the suit was Pathé Gazette's tall white-headed Louis Behr. Playing for safety, he refused to use the word "assassination" in either title or commentary, put instead the phrase "dramatic incident." He's smiling now!

As G.B. shine in production, so do Paramount in foreign coverage. When there's a big story abroad, they almost always are out first and best—the Spanish war has been no exception. Their pictures have captured the very odour of battle. The blowing up of the Alcazar was a star in a milky way of fine newsreel reporting.

THE MONTH'S NEWSREEL GAG. Paramount's commentator speaking over ladies' hat fashions story:—"This one is called the Robin Hood. Robin Hood was surrounded by his merry men—the connection's obvious!"

A pity that the pictures of Squadron-Leader F. R. D. Swain's brilliant record high flight had to be taken two or three weeks before the actual

In the 1935 California Election for State Governor, Upton Sinclair's candidature was opposed by Hollywood movie interests. Their strategy was simple and effective. Cameras and sound-trucks were sent out to interview Californian citizens.

"When the releases were shewn in the Movie houses," says the *New Yorker*, "they proved to be the best comedies since Chaplin's two-reelers. The pro-Merriam (anti-Sinclair candidate) voters were unspectacular enough. The guffaws came when the pro-Sinclair enthusiasts were flashed on the screen. They scratched themselves as they spoke. They were dishevelled, bleary-eyed, shabby and and scrofolous. They stammered or lisped or spoke in squeaky voices.

"It was enough to defeat Sinclair," concludes *New Yorker*. "Every screen fan in California, to prove that he was not a congenital idiot, was inclined to vote for Merriam."

attempt. The pictures were good, but they lacked the drama of the "actual occasion," and it was particularly noticeable that, after commentators had described how Swain had to slit open the window of his helmet, he stepped from the machine with the window intact. On another occasion, the Air Ministry should give the newsreels better facilities.

All round, the Johannesburg Air Race was a bad show for the newsreels. Delayed just another half-hour, the start would have made a fine picture—as it was, the machines were just shadows against the first glint of sunrise—and no one had the foresight to provide lighting. With no possibility of getting actual pictures of the race until days after the finish, the description of the progress of the fliers depended on clever production, and here, as they generally do where production is concerned, G.B. scored. As Emmott described Scott's victory, we saw a shot of the airman, sweating and dishevelled, stepping from his machine. It was taken, I suppose, from the England-Australia Air Race film, but it was none the less effective for that.

Opening my copy of *The Daily Film Renter*—the trade paper—on the morning of October 1st, I found the following:—

JO'BURG AIR RACE IN PATHÉ SPECIAL

Pathé Gazette special film of Capt. Halse passing Khartoum, was issued to all subscribers last evening. "Shots" of the 3,274 miles journey from Portsmouth were also included.

Captain Halse had left Portsmouth at about 6.30 a.m. on September 29th, and reached Khartoum at about 1 a.m. on the 30th. Obviously for Pathé's special to reach "all subscribers," including those in the North of Scotland on the evening of the 30th, it must have been sent out, at latest, by mid-day of the 30th. Now supposing that Pathé can do the essential editing, commenting, printing, and despatch in three hours from the receipt of the negative, which is pretty good, that means that they must have received the negative from Khartoum by 9.0 a.m. on the 30th, that while racer Halse flew from England to Khartoum in about 18½ hours, Pathé got their stuff back from Khartoum in 8 hours. Boy, do our newsreels work fast! But that wasn't all, in the same issue of *The Daily Film Renter* appeared the following:—

HOW THE AIR RACE WAS WON

G.-B. NEWS

When I saw this, on the morning of October 1st, as far as I know the race wasn't over, anyway the result didn't come through for hours. The G.B. publicity boss may not have meant what I read into those words, but I couldn't help paraphrasing the remark of the famous American newshawk: "That isn't a newsreel, that's a crystal ball!"

A Reply to Sketch Editor's Criticisms

by G. T. Cummins (Editor, Paramount)

I READ, WITH INTEREST, the observations by Mr. A. W. F. Sinclair published in your September issue. Mr. Sinclair's viewpoint is certainly refreshing and inclines me to think that he would make as good a newsreel man as he is a newspaper editor. Not that there is anything surprising in this, for many of the best brains in the newsreel game have developed their early knowledge of news value in Fleet Street.

To do justice, however, I think Mr. Sinclair would admit that the defects he points to have largely been eradicated from the modern newsreel. Nowadays, we are not content to edit the reel after it is taken. The larger part of our work is done long before a camera turns. The taking of newsreel pictures is not a matter of sending a crew out to shoot the story and hoping for the best. It is, of course, a commonplace to say that we know beforehand whether a story is likely to yield news pictures and we settle in advance which aspects to concentrate on.

Every one of our camera and sound men is trained to appreciate the value of a story before he sets out to shoot it, and the editing of the film shot is therefore, in most cases, a straightforward matter because the men in the field fully understand the requirements of newsreel make-up.

One of our biggest considerations is speed of operation, and we must never forget that our primary business is concerned with actualities. For all that, I am fully in agreement that the newsreel has an interpretative function which we exercise in a dual fashion.

Each story is considered in advance from every possible news and picture angle, and a balanced commentary is used where necessary to clear up any loose ends.

At times we have obtained "expert witnesses" to clarify and explain the significance of current events. For example, in the recent much-discussed "mercy killing" case, we incorporated the views of Father Vincent McNabb, a well-known Dominican preacher, and also obtained a brief authoritative expression of the opposition view.

It would be a good thing I think if it were better understood to what extent the making of screen news depends on men who never handle a camera. Very often plans are made, not only weeks but months ahead, and we are in the position of knowing, long before the general public is aware of certain coming events, that a given story will be in the Paramount reel. Our colleagues of the newspaper press have frequently given us valuable co-operation and for our part we have often been able to reciprocate by supplying pictures to them on occasions when we happen to be first.

In the recent Italian campaign in Ethiopia, our cameramen were in the field before the first troopships sailed. At the moment the results of newsreel staff-work are illustrated by the fact that our men are attached to the military commanders of both the Government and insurgent forces, the better to secure a complete picture of the present conflict in Spain.

NEWSREELS WILL CARRY

U.S. GOVT. PROPAGANDA

WITH THE START of work by Pathé News on the first of the films "recording the story of Works Progress Administration activities," the Federal Government's attempt to plant news of government activities in American newsreels was officially under way.

Printed forms were sent from W.P.A. Washington headquarters on July 17th, inviting commercial newsreel companies to submit bids on a contract for production of such films.

Under "Distribution," the contract read as follows: "The contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of W.P.A. activities each month during the life of this contract through the medium of a nationally distributed newsreel."

Although the W.P.A. is only required to invite three bidders, forty-one were actually solicited, "to secure additional competition." One conspicuous omission was that of Universal News, which, in an advertisement addressed to the trade early this Spring, advised exhibitors, "Don't let your screen be used for propaganda by anyone or any interest."

The clause which interests motion-picture men and anti-Administration observers the most is that binding the contractor to "cause to be released and/or distributed . . . through the medium of a nationally distributed newsreel" each of the W.P.A. films.

This is not the government's first contact with film production during the current year. Newsreel companies were invited, as of March 17th, to submit bids on a contract to produce films for the Federal Housing Administration. This was denounced by Representative Bertrand H. Snell as a "bold and flagrant diversion of relief funds to campaign purposes." A resolution was introduced by Senator Davis, of Pennsylvania, calling for investigation of W.P.A. activities. The reply of W.P.A. Administrator Harry L. Hopkins was that the War Department had compiled a motion-picture record of the World War, and that this and other precedents amply justified his organization in making a film record of its operations.

He said, moreover, that the executive order by

President Roosevelt, which created the W.P.A., directed the W.P.A. Administrator to "formulate and, with the approval of the President, to require uniform periodic reports on all projects; and this certainly included report by film."

As far back as June, 1935, Sydney H. MacKean, a former newsreel employee, was assigned to establish a Motion Picture Records Division of the W.P.A., and to employ cameramen and others to assist in the production of films depicting the work of the W.P.A.

The W.P.A. requires that "the finished production" be "of such high entertainment standard as to be acceptable for exhibition in any commercial motion picture theatre within the United States." The films are to consist of "subjects and sequences of State and/or city-wide interest." The W.P.A. agrees to furnish "a liaison man in each state to make all necessary arrangements regarding films to be recorded, approvals, and other similar matters." The company is required to "furnish a qualified script writer, film editor, camera crew, technicians, director, actors and actresses, the use of studios, lighting equipment, a competent production and idea man in Washington during the life of the contract," and related personnel, properties, and services.

Concerning the bidding, "The Government reserves the right to accept or reject any or all bids or any part or parts thereof and to award the contract or any parts thereof to other than the lowest bidder, as the interest of the Government may require. All other factors being equal, the award will be made to the bidder who is better able to aid in distribution both theatrical and non-theatrical. The decision of the contracting officer shall be final."

The first film under the contract, which was awarded to Pathé News, will be produced in Michigan, while former employees of the Motion Pictures Records Division of the W.P.A. seek jobs elsewhere, since their services are no longer required. The former employees have been given to understand that the Government will find berths for them elsewhere in the W.P.A., wherever possible.

NEWSREEL ANALYSIS—SEPTEMBER

NEWSREEL	Total Number of Items Spotted	SPORT	ROYALTY	MILITARY, ETC.	FOREIGN	EMPIRE
British Movietone News	91	22	5	6	19	1
British Paramount News	52	8	7	5	13	3
Gaumont-British News	88	20	8	5	26	1
Pathé Gazette	58	14	5	4	13	3
Universal Talking News	68	17	4	9	15	1
TOTALS	357	81	29	29	86	9

FILMING A TOWN

By Andrew Buchanan

THE AMATEUR DIRECTOR who resides in a town as do the majority, is often at a loss to know what to film, whereas he is living in the middle of a subject that offers him the best material he can ever hope for. Whether it be Golder's Green, Guildford, or Grimsby, countless opportunities surround him, which he should not only take advantage of, but know exactly how to go about the task. My first piece of advice, therefore, is to urge him to restrain his enthusiasm, and use his brains before he begins to use his camera. Planning to film the town in which one lives is to see it, probably for the first time, with a cinematic eye—to view the locality as if one were inside a camera, peering through the lens.

Now, to be able to look upon a place cinematically needs study and the development of one's creative ability, for one has to *recreate* the town so that the ultimate film shall present a complete screen version of it, from the Director's viewpoint. In this connection it is interesting to remember that if ten Directors all live in the same town, each will produce an entirely different screen version of it. That fact entirely removes the somewhat prevalent idea that filming a town means reproducing, in moving pictures, a dozen lengthy long shots which have been on sale in postcard form, at old-fashioned stationers' for the last twenty-five years.

We should begin, therefore, by studying the familiar locality afresh, and making brief notes of everything which contributes to the general character of the place. These observations will form the foundation of the scenario, or shooting script, which the Director must complete before he turns to his camera. "But," he may argue, "I know the town backwards—surely there is no need to write a scenario about it?" On the contrary, a scenario, of a simple type, is essential, for the amateur Director must systematise his mind and the best way to do this is on paper. Years hence, he may be able to grasp a subject, in all its essentials, within five minutes, and shoot it without hesitation, but, at present, he will lose nothing and gain everything, by planning his film on paper before he begins to capture it on celluloid. Nevertheless, his shooting script, which, incidentally, he can write in any way he pleases, providing he can understand it, should not be confused with the unnecessarily elaborate scenario, full of impressive-looking technical jargon,

which is quite unnecessary. Such scripts are written by professional scenarists for Directors who cannot write themselves, and who are unable to deviate from the written instructions for an instant.

The Amateur should, at this stage, decide to scorn such mechanical methods, and plan his own private scenario so that, whilst it provides the foundation for his picture, it offers him full scope to deviate from it, and to take advantage of every opportunity which occurs whilst he is on location. Later on in this Series I will deal exhaustively with script writing, but at this stage whilst non-fictional films are being considered, it will be wiser to leave the Director to write his own script from the list of notes made during his study of the location in question.

Now we may assume that the town dweller is about to set out to study his locality, complete with note-book, and that he has prepared himself to regard everything from a filmic viewpoint. His first task, therefore, is to capture something about the place which is actually invisible—*character!* Now the formula for making visible something which is invisible, is to film a number of very carefully selected material things which, individually, may be unimportant, but which, collectively, create the essential character of a place. Thus, out of a group of visible, and seemingly insignificant objects, there emerges the one dominating, invisible factor which most truly expresses that fundamental "something" about the place—its character, which hovers over everything and everybody. If this is not captured, firstly on paper, and ultimately on film, the purpose and point of the picture is definitely lost.

In setting out to find all those little things which are going to build up the character of the Director's home town, we should remember that our location must, of course, be fictitious, embodying characteristics common to most modern, overcrowded, and unscientifically planned towns. Firstly, the film should establish clearly where the town is, and I suggest that a large scale map will do this excellently, if a wandering finger is seen searching for the town in question, thereby showing its relation to the surrounding country.

The next thing to do is to show, as boldly as possible, the name of the place—we'll call it Tintown. Where can this name be seen in a representative setting? Is the town on a river,



and if so, does the name appear on a pier, a boat-house, or a bridge? If there is no river, and no surrounding country, but, instead, never-ending factories, then perhaps the name is plastered up on a brick wall that is perpetually licked by smoke. If the neighbourhood is of a "refined" nature, maybe its name is attractively swung over a green, and shadows of foliage embellish it. Whatever and wherever it is, whether on a brewery, giving employment to eighty per cent of the population, or across the top of the post office, the film should begin with a pictorially descriptive shot of the town's name, and into that simple shot, by careful selection, something of the character of the location should creep.

And now, in proceeding to tabulate the chief characteristics, I would point out that to condense the treatment into one article, I am eliminating the intermediate stage of script writing, and assuming that the notes on paper and the actual shots on location are one. We begin by wandering down the main thoroughfare, or High Street. It is always crowded. This is best planted by shots of feet for ever passing each other on pavements. What are all these people doing? Shopping. Ah! what are the shops like? Window construction and external ornamentation will reveal their age, and the class of people they cater for. Maybe they are old and quaint, with many little panes, or perhaps they are a mass of chromium, with large metallic lettering, and generally garish. It is highly probable they will be a mixture of both, huddled together—the work of each age conflicting with the next.

Modern High Streets are filled with building atrocities—one shop gleams, the next is drab. Charming old roofs lean towards concrete flat ones. Note all these points on the list, for they are helping to build up character. Now turn to

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the kind of commodities which for ever tempt the shoppers. Food is the first essential, and you will find at least ten butchers' shops within a quarter of a mile. You may or may not eat meat, but the majority of people appear to do so. That is important. Note down ten butchers. Perhaps ten cheap tailors, too, and an even greater number of shops devoted to permanent waving. What's that awful row clearly audible above the noise of the traffic? A Radio shop, crammed with sets which all seem to be blaring together. "Easy Terms." Cards displaying these enticing words are propped on every set—and on every arm-chair in the furnishing shops.

The crowds live on Easy Terms, but not, apparently, with each other, as they scramble, jostle, and dither across roads. Remember particularly to note "Easy Terms," and those Radio sets. A large car showroom next, complete with palms, glaring lights, and new models—more "Easy Terms" recline on the chromium radiators. This model is guaranteed to do ninety miles an hour! Make a note of that display card; ninety miles an hour, and then turn your attention to the seemingly permanent traffic block in the High Street—the panting buses—the cumbersome horse-drawn carts, the whole cavalcade of chaos, and look swiftly back again to the card in the showroom stating ninety miles an hour!

You can cross-cut those shots, and the significance will be apparent to the duller member of your audience. Food, radio, transport—well, entertainment comes next. Note the numerous temples dedicated to films—in the grimmest of districts, these glittering palaces proudly stand, contributing in no small degree to the character of the town. Note them—their entrances, and their posters, must go on the list. Pause for a moment, to remember that when translated into film, your notes will have become a number of separate strips showing hurrying feet, shop façades, "Easy Terms" on cards, traffic blocks, cinemas, piles of meat, and these shots, collectively, will create, to a great extent, the bartering life, and the character of the population.

Wander away now to the roads in which people live. Firstly, there are attractive detached residences surrounded by trees, and winding drives. Further away, houses seem to have been drilled by some military monster, for they stand in long straight lines—all alike. Hidden behind these are slums, having a very permanent look about them. Note a long sleek car moving away from a large house, and a filthy child, in a soap box on wheels, moving away from a slum dwelling. The comparison is pictorially interesting.

We must not forget the hospital with its inevitable hoarding, beseeching the passer-by for money, to build an extension, and in this connection one is almost certain to be able to find a mammoth cinema, public house, or soaring block of flats being rapidly built. There is plenty of money to build cinemas and public houses, but not hospitals. Reveal this if you wish—ignore it if you feel so inclined, but such current activities depending on money or the lack of it, shown side by side, contribute forcibly to the town's character.

Now all that suggested material, carefully assembled, should create a vivid, and rather fast-moving prologue. The whereabouts and the name have been established, then there follows an analysis of the High Street, the crowds, where they live, *how* they live—Easy Terms—the brave hospital that is penniless, the umpteenth cinema



"Roof-tops of London." (Strand Film)

of the modern world, creates a refreshing interlude, which should be dealt with accurately, and being erected, the complex blending of frustration in transport, and eagerness for speed.

So far so good, but the tempo should now become more leisurely, to permit the permanent features of the town to be described. The church, or churches, together with any remaining old houses and original parts deserve attention, and should be portrayed in bold, close shots. The local librarian will gladly lend old prints that show what the town looked like centuries ago, and these intercut with existing remains have an instantaneous appeal.

Now, so far we have concerned ourselves with character, and have then dipped, for a moment, into the past, but we must return to the present, and reveal the occupations by which people live. If the town is a suburb of a residential nature, the wage earners will be seen in thousands, every morning, making for the railway station, or congregating at bus stops prior to disappearing into "the city" until evening. If the town is industrial—early morning will show vast numbers going to their factories—steel works, potteries, armaments, cotton mills, coal mines. In a "one-industry" town, the influence of the factories will be apparent everywhere, and one must discover how this is so, and note all observations carefully.

Relaxation is the last sequence—greyhound racing, football, beer—these provide mass entertainment for the majority, and motor cycling provides an "escape" (if they're lucky) for others. The week-end unlocks the door to brief freedom; the factory fires are damped down; the roads are filled with people, outward bound; the cinemas blaze away as usual, for work has stopped, save, of course, for countless meals being cooked, disclosed by rows and rows of smoking chimneys.

I have purposely refrained from treating this subject technically, because I feel that subject matter is the first essential, and only when the right angle has been obtained, and the Director

knows exactly what, or what not to shoot, then it is time to deal with camera angles, cutting, filters, and all the rest of it.

The major point is that the vast majority of amateur Directors are fully acquainted, and very efficient with technicalities, but lack an ability to utilise their equipment and knowledge by acquiring the right kind of material. Hence, the above generalising survey of a Town—any town—and if my framework is broadly adhered to, the result should be an original, filmic impression of the locality. The essential point of this is that cameras and cutting benches are of secondary importance until the Director has thoroughly accustomed himself to looking at everything *cinematically*, and also *systematically*.

This, together with an ability to weave his own personality and viewpoint into his pictures, will lift him from the crowded ranks of mechanical cameramen to the exclusive gallery wherein one finds moving-portrait painters.

Amateur Clubs

HESTON CINE CLUB was founded in February, 1935, and has now about 30 members. Its activities include experimental work and film production. The Club has six productions in the editing stage, the results of its summer work.

BALHAM AMATEUR CINE CLUB has between 20 and 30 members, and is now producing a thriller, *The Strange Case of Dr. Rintelin*, on 16 mm. stock. This film, when completed, will be available to other societies. The Secretary of the Society is A. F. Durell, 52 Melrose Avenue, Mitcham, Surrey.

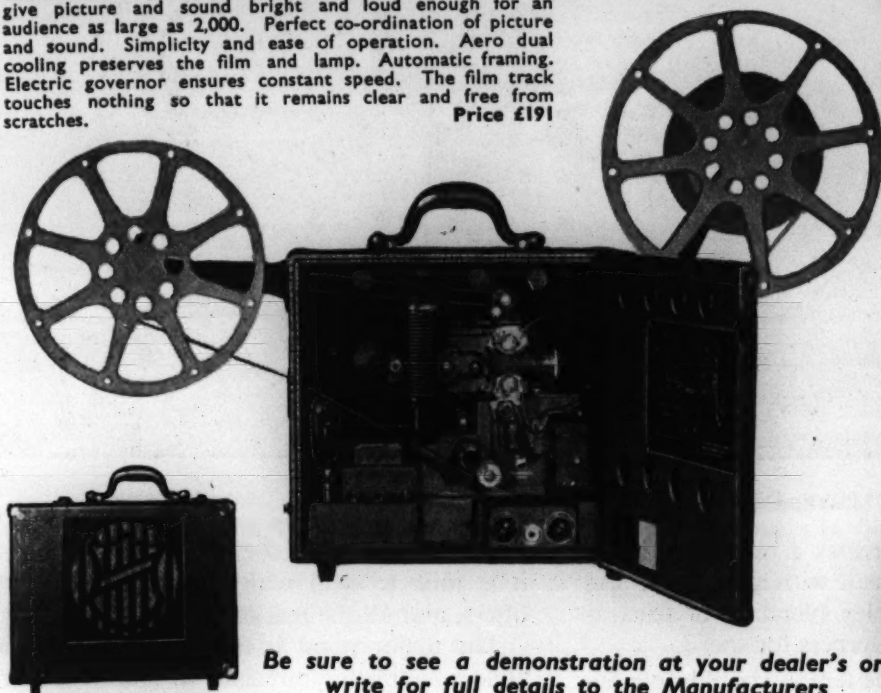
ACE MOVIES was formed in 1929. They won the Era Challenge Cup in 1931 with their film *The Kris*, and again in 1932 with *Resthaven Cottage*. The same year they won the third prize at the Amsterdam International Cine Contest. Membership is about thirty, and the Secretary is Eric G. Notley, Highfields, Albion Road, Bexleyheath, Kent.

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No. 19. JUST OUT
SIXPENCE

THE FILM QUARTERLY

FOR NEWS & VIEWS

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LEEDS, CULTURAL METROPOLIS OF THE NORTH—OR IS IT?

THE LEEDS FILM SOCIETY, founded by Stanley Crawford and Alec Baron, began in October, 1932, giving private shows of the now widely known sub-standard versions of the German and French classics. Soon a large number of people was attracted, who in the days of 1927-28 had been patrons of the Savoy Cinema, Leeds, the provincial off-shoot of Stuart Davis' Avenue Pavilion Repertory movement. A projector and other equipment were bought.

"By Spring of 1933," writes Stanley Crawford, "we felt we had sufficient support to try organising a Summer Season, with lectures, discussions, library of film literature, and standard film. We had to begin with a room which, though centrally placed, would not excite too much official curiosity. We found a basement room with two windows at one end opening out into a low yard. In this yard we fixed up the two silent projector leads we had bought and blocked out the window to leave just the four necessary port-holes. Thus we could cater for nearly a hundred inside the room, whilst we ourselves projected outside in the open yard. There were no rainy Sunday evenings in the Summer of 1933—luckily.

"Soon we managed to acquire two six-inch Taylor-Hobson wide aperture projection lenses. The Society got dozens of letters applying for membership, some as far afield as Huddersfield, Bradford, and York.

"Through the kind help of a member we managed to get for our shows: *Homecoming*

(Joe May); *At the Edge of the World* (Karl Grüne); *The Girl in the Moon* (Fritz Lang); *Nina Petrovna* (Hans Schwartz), and *Turksib* (Turin). The season ended in September with a Group visit to London to see Pabst's *Don Quixote* at the Academy.

"Flushed with the success of the season, though with sore hands from rewinding thousands of feet of film, through lack of a rewinder, we set out to get the use of the Leeds Academy Cinema for the Winter of 1933-34, for private Sunday shows. We wanted sound films and more congenial surroundings. We could not afford our own apparatus: the Cinema was in use on six days of the week. With all the tact and influence we could muster, we approached the Watch Committee. Some of their members approved, some disapproved; one was suspicious that we were going to organise pornographic displays!

"After another meeting, it was intimated that permission would probably be given. Preparations were made for our third season. Our bookings arranged, orchestra fixed and rehearsed for the first show (*Waxworks*), theatre fixed, all our money gone in these preparations, the Watch Committee retracted following a fierce attack from the local C.E.A. through the Press. We were supposed to be trying to force Sunday opening in Leeds!

"The bottom fell out of everything—we had no means or money to contest our case. The film Group retired into a dormancy from which it has never yet been rescued."

Film Society Personalities

C. A. Oakley, round, rubicund and energetic, is Chairman of the Glasgow Film Society and Joint-Secretary of the Scottish Film Council. A Devonian, he came to Scotland to study naval architecture at John Brown's Shipyard, Clydebank. He took his B.Sc. in engineering and naval architecture, and his Ed.B. at Glasgow University while still engaged in journalism and cartoon work for the *Bulletin*. Became



lecturer at Aberdeen University, returning to Glasgow as director of the Scottish Division of the National Institute of Industrial Psychology, lecturing in the same subject at Glasgow University. He has recently undertaken a survey of Scottish industrial conditions for the Scottish Development Council and a book on his findings is in the Press. Hobbies: lecturing, drawing cartoons, sitting on committees.

THE FILM SOCIETY movement in Edinburgh is as old as Norman Wilson's conception of it. The place of birth was the hot sands of a Yorkshire resort while he was basking there one summer holiday. An active association with Charles Graves in the Scottish publishing concern, the Porpoise Press (since taken over by Faber & Faber) had ended and he was looking round for another outlet for his energy. When he came back from holiday, the project absorbed all his enthusiasm and, as he has done ever since, he worked hard to establish the society—or Guild as it was called to distinguish it from the Workers' Film Society formed shortly before. His first plan was a repertory arrangement with a local cinema, but this fell through and, after an unhappy period in the wilderness of suburban picture houses, the society settled in one of the largest cinemas in the city.

Since that time the Edinburgh Film Guild, sustained by his energy and enthusiasm, has never looked back. He never thought of it as a medium for Sunday afternoon diversion and, under his guidance, its activities have always reflected its aim: "The study and advancement of film art." An international exhibition of film stills, special performances for children, a documentary of Edinburgh, a monthly film guide—and eventually the creation of *Cinema Quarterly*. What hours and hours of work went into that paper! Again those characteristic qualities—energy, enthusiasm, flair for organisation—carried the *Quarterly* on for three years, its influence steadily

EDINBURGH FILM GUILD

The seventh season opened with a showing of Sacha Guitry's *Bonne Chance*. Several documentary and interest films were included in the programme together with a puppet fantasy by Len Lye. At the end of the performance an informal tea-meeting was held. Discussion meetings are also held on the Wednesday following each performance at the E.F.G. Clubroom, at the Monseigneur, Princes Street, Edinburgh, which is open daily to members from noon to 11 p.m. The Secretary is Douglas A. Donald, 16 Great King Street, Edinburgh 3.

THE CATHOLIC F.S.

A showing of the entire film repertory of this society will be held on Wednesday, Friday and Saturday, November 4th, 6th and 7th, at the Millicent Fawcett Hall, Westminster, at 8 p.m. each evening. Tickets for these performances can be obtained from the Secretary, Catholic Film Society, 36 Great Smith Street, S.W.1. Price 1s. unreserved and 1s. 6d. reserved.

STIRLING

A meeting, addressed by Norman Wilson and C. A. Oakley in Stirling, has resulted in the formation of the Stirlingshire Film Society. Final plans for the first season are not yet completed, but it is hoped to include special showings of social service and educational films. The Secretary is Miss Mary Dingwall, Abbey View, Causewayhead, Stirling.

BILLINGHAM

In addition to the Society's usual regular performances on Wednesday evenings, special revival programmes of British and American films are to be held. The films to be shown at these special performances will include *Cavalcade*, *The 39 Steps*, *The Thin Man*, and *Ruggles of Red Gap*. The Secretary is H. S. Coles, 3 Cambridge Terrace, Norton-on-Tees.

WOLVERHAMPTON

Season 1936-37. Membership Secretary: J. N. Tomlins, "Astolat," Tettenhall, Wolverhampton. Programme Secretary: E. L. Packer, Himley Crescent, Wolverhampton. Seven meetings will be held during the season at the West End Cinema.

ETON COLLEGE

The Society held its first meeting on October 10th in the School Hall. Among the films shown were: an issue of the *March of Time*, an educational short, *Nursery Island*, and *Jack Ahoy*. The next meeting of the Society is on November 21st.

extending, respect for its moving spirit increasing. After those three strenuous years, it was something of a relief for him to play the rôle of comparative spectator and watch his paper develop into a monthly. During this period he also took a prominent part in the movement which led to the formation of a co-ordinating body for film interests in Scotland, the Scottish Film Council, and later he supported strongly the recent independent step taken by the Federation of Scottish Film Societies. All of these and the regular film writing he undertakes may not suggest a recreation; but in his own professional sphere in the book world he has equally made a mark. The Scottish film scene would not look quite the same without the diminutive bundle of energy that is Norman Wilson.

SAYINGS OF THE MONTH

"I was a singer first; I'll be a singer last."
Jeanette MacDonald

"Give me a gun, a horse and a mountain lion then I'd be happy."
Clark Gable

"I was desperately keen to be a highway-man at one time."
Bruce Woolfe

"I'll punch him in the nose if he said that."
Fanny Brice

"As I suppose you know, I am not a Shakespearean fan."—Tatler, of the Daily Film Renter.

GERTIE, THE GIRL IN THE THRILLERS

I'm Gertie the Girl in the Thrillers,
I'm Gertie the Goose-Pimple Queen.
Monstrosities maul me,
No wonder they call me
The worst-treated girl on the screen!
I yearn to go Gaynor
And look like Marlene
Who bend gorgeous brutes to their wills.
Instead I'm imprisoned in rooms full of rats,
I'm hugged by gorillas and bitten by bats,
I want to go Garbo and wear comic hats!
I'm Gertie, the Queen of the Thrills!

I'm Gertie, the Girl in the Thrillers,
My job is all shudders and swoons;
I long to be able
To star with Clark Gable,
Instead I'm teamed up with baboons!
I don't do much nestling,
I'm only seen wrestling
With monsters in mouldy old mills;
My features were classical once, and austere,
But now they're all wrinkled thru' regist'ring fear,
And I've Dracula's toothmarks still left in my ear!
I'm Gertie the Queen of the Thrills!

I'm Gertie the Girl in the Thrillers,
I star in the films that affright,
I'm not seen in sables
At tête-à-tête tables
With Music, a Man and the Night.
The fellows I dine with
All doctor my wine with
The most undesirable pills;
I'm forced to assist at mysterious rites,
And whole flocks of vampires attack me at nights,
Come up some time and I'll show you my bites!
I'm Gertie the Queen of the Thrills!

RODNEY HOBSON

LUCID INTERVAL

JOHN SHEPARD RAPPED AS KEEPING
CLEAR CHANNEL BLOC CONSTANTLY
ON HOT SEAT. (Headline in Variety)

DITTY FOR EXHIBITORS

"Odeon, what can the matter be?"

TOOTS PARAMOUR CALLING

A scoop for you this month, boys and girls. . . . By means of tear-gas, cosmetics, and the Paramount super-smile I forced my way into Melbatone's new fifty-million-pound studios on Hackney Marshes.

* * *

It was not so easy to get in, even so, and by the time I had eluded the snarling packs of firemen and commissionaires—they chased me like the hyenas in Thunderblast's *Whose Baby are Zoo*—I was lost, but alone, and still an honest working girl . . . so I explored all by myself. . . .

* * *

I saw the cafés where great actors, under contract for years and years, pecked miserably at presscuttings of their stage successes and waited for the far-off day when a part might be assigned to them . . . I saw the chromium crèches where the stars and supers alike can leave their kiddies while they wait for rehearsals. . . . I saw the props department, where countless first editions of untold value were being torn up for a snow scene. . . . I saw the cutting-rooms where raving lunatics were mopping and mowing as they tried to decide which out of the 79 takes of Antonia Gump-droppe's smile was the least nauseating.

* * *

But I never saw the studio, and after hours of fruitless search I was trapped by an executive, an ace-electrician, and a small-part player under long term contract . . . and between them I was frogmarched to the platinum gateway and cast forth into the wilderness of the marshes. . . . So no wonder your Toots is not herself. . . .

SHORT SNIPS

Rumoured tie-up between Superblisterstone and Og-Films, officially denied by Guggenheim MacAndrew.

* * *

Og-Films definitely announces forty-million-pound merger with Superblisterbone. . . . Fugg Prampusch threatens legal proceedings by wire from Los Angeles.

* * *

Abe Maudough, Og-Films dictator, flies Atlantic and deposits three millions in gold in the bank of Nova Scotia. . . . Fugg Prampusch threatens legal proceedings.

* * *

Press announces merger between Superblisterstone and Prampusch Productions Inc. . . . Riots in West End during hunger march of patriotic film fans. Eulalia Butterscotch sings "Abide with Me" in Trafalgar Square . . . mob abides.

* * *

Abe Maudough swims Channel and deposits underlinen in Bank of France. . . . Superblisterstone announce new production line-up, with all Og-Film players. . . . Fugg Prampusch sends sheaf of indelicate postcards by air mail. . . .

* * *

Rumoured tie-up between Superblisterstone and Og-Films officially denied by Guggenheim MacAndrew.

WHAT PRICE LOUELLA?

Salutations to HARIGHAND BAIJAL, ace critic of Bombay's *Moving Picture Monthly*, for his pen-pictures of noted Indian film stars. Says Harighand . . .

MISS GOHAR "She is a bit bulky and in order to gain more fame she must reduce herself. In singing also she gives cent per cent interest."

MISS MADHURI "Buoyant in spirit, sportly in manners and behaviour, that sweet smiling (*sic*) face always leaves behind a happy remembrance."

RATAN-BAI "She is screen's sweetheart. She is blooming youth having very long lustrous hair. Her voice is exceedingly sweet. . . . If you hear her at once, her songs will continue ringing even in your dreams."

MOTI LAL "His name is on every man's lips. He takes a keen interest in his work. He is a thorough gentleman. . . . We have every hope that, if such is the speed remains, he will very shortly reach the ladder of fame."

MAZHAR KHAN "In his *Night Bird* he also won the race. He was superb in his rôle of villain, the gang leader. His all six make-ups were superb."

SAIGAL "Village simplicity, innocence, agony of heart, drunkenness he has superbly brought out. He is a fine singer, too."

DAVE ROBSON says:—

The right to smoke in cinemas is being hotly debated in the daily press of Edinburgh, in fact it all but represents a new phase in sex warfare in the Scottish capital.

"Fair maidens complain that the black curling smoke from father's old clay is not only ruining their tresses, and their vision—but, their very amusement.

"So that in order to find out exactly what was going on behind the scenes I visited a Princes Street cinema.

"Forearmed with a bag of sweets and a dab of lavender water, I answered in the negative when challenged if I were a smoker, and was duly deposited where all good patrons go.

"I soon became conscious of my feminine surroundings; chatter chatter all the time, broken only by the cracking of a nut or a munch at latent gum, not to mention the repugnant aroma of mixed cosmetics and scent that rent the air.

"And, when eventually the lights went up, there was I—the only species in long trousers in that vast aviary!

"And so, when the lights mercifully dimmed again, I sought the solace of the homely 'Exit' sign, muttering as I left with ignominy, 'Be players, girls; be Players, please!'"

A L O R U M

NIGHT MALE

"Delos Chappel, producer of *Daughters of Atreus*, will try to lure the girls by having male members of the company specially fitted with costumes that will emphasise the male physique . . . hefty chests mean less adornment on that section. Those in the scrawny class will get padded effects." (From *Variety*.)

*He looked so lovely on the stage
—A superman of supermen—
You never would have thought he
Was such a scraggy specimen
And definitely looked his age
All bits and bones—and forty.*

*For what the impresario
So delicately added
Made him a real Lothario
All passionate and padded
(And not a single lady guessed
They weren't real hairs upon his chest)*

SNOOKS GREISER, *W.F.N.*'s pestilential lift-boy, whizzed a certain O. Deutsch up and down the lift shaft for twenty minutes the other day.

Snooks: "So you're pulling down the Alhambra and putting up another Odeon there, huh?"

Deutsch: "Stop the lift."

Snooks: "And you're opening with *I, Claudius*, huh?"

Deutsch: "Stop the lift, stop the lift."

Snooks: "And *I, Claudius*, hasn't gone into production yet, huh?"

Deutsch: "Stop the lift, stop the lift, stop the lift."

Snooks: "So what about blind booking now, huh? I suppose all Denham productions have to stay on the shelf until you build a new cinema for them, huh? Third floor, Patisserie, Confiserie, Doughnuts, Disinfectants and *World Film News*."

AUNTIE HORRIBLE'S CORNER

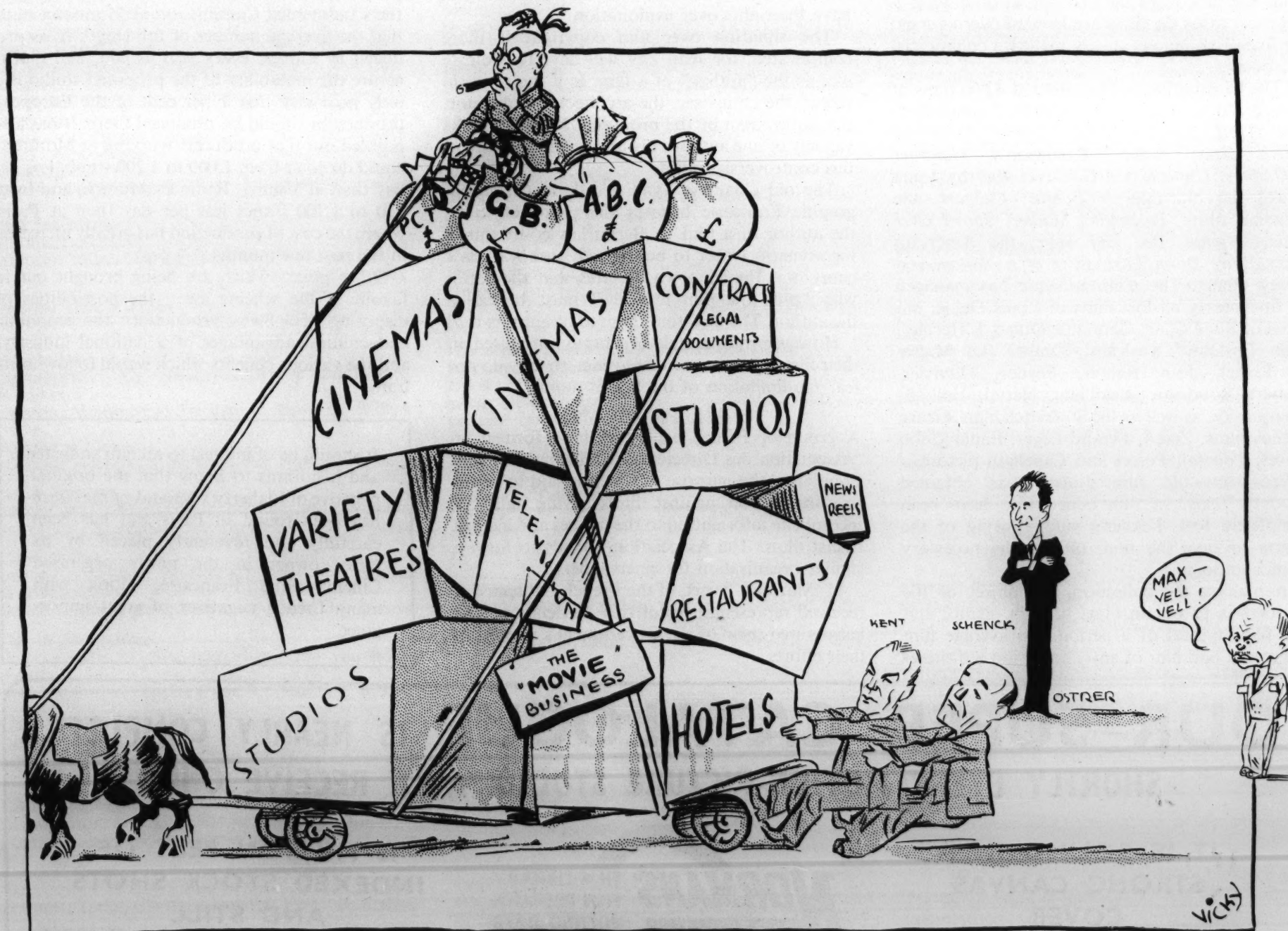
"He told me that when he was making *Rain* he found Joan Crawford one day in a corner holding a baby slipper close against her. . . . She told him that she always carries this slipper when she is 'getting into the mood' for an emotional scene." (*Sunday paper*).

This is a very good example of psychology, children; a thing all stars have to carry in their make-up box. Why I know of one actor who can't do a thing without reciting *Enoch Arden* into a brass coal-scuttle left to him by his aunt Monica. And then there's that sweet actress who plugs her ears with melted barley-sugar and runs around the sound-booth crying, "I hate me, I hate me" before every scene. It's things like that which make us realise, do they not, that we must all of us keep a stiff upper lipstick.

Overheard at Denham

during a run through of *Elephant Boy*.

"H'm, we must have some sex appeal here—why is it always the same elephant?"



WHITHER?

Copyright Vicky Publications

French National Library Collects 4,000 Films

By Our Paris Correspondent

TWO JOURNALISTS on the staff of the weekly periodical *Cinématographie Française*, Henri Langlois and Georges Franju, founded Cinémathèque Française, the new organisation which is to establish a national library of films. Its work corresponds to that of the Museum of Modern Art in New York.

The founders were assisted by the editor of their paper, Paul Auguste Harlé, who placed his own film library at their disposal and allowed them a budget of 6,000 francs a year. They have now formed an Association whose object is to collaborate with the owners of films. Among the founder members of the Association are Germaine Dulac, Jean Epstein, Jean Renoir, Jean Tedesco, Starevitch and Chataigner, the President of the French Film Press Association. These members have placed films at the disposal of the Cinémathèque. In some cases where it is not possible to acquire films, an arrangement is made with the owner to obtain prints from time to time and the latter is under an obligation to inform the Cinémathèque if he intends to dispose of the film and give them the first option on buying it. In most cases the films are handed over as a gift or loan. Exhibitions are not made for commercial purposes.

The Cinémathèque has collected 4,000 films of which 500 are full length pictures. Among these are *Trois Lumières* (Der Müde Tod) by Fritz Lang; Arthur Robinson's *Montreur d'Ombres*, *Chronik von Griehuis*; *Rail* by Lupu Pick; the old *Lucrece Borgia*; *Caligari*; the Russian films, *Potemkin*, *Mother*, *Storm Over Asia*, *Arsenal*, *Bed and Sofa*; the American films, *Way Down East*, *Birth of a Nation*, and many others. The Cinémathèque has managed to find nearly all lost films of Louis Deluc, old films of René Clair, Germaine Dulac, L'Herbier, Jean Epstein, Cavalcanti, Dreyer (Le Maître du Logis), Jean Renoir, Feyder, Duvivier, Robert Boudrioz, Feuillade, Nerville, Volkoff, Tourjansky, as well as the Starevitch films, Georg Melies films, Zecca, Ferand Leger, Emile Cohl, Jasset, Pouctal, Perret and Capellani pictures.

From an old film dealers was obtained Feyder's *Image*, a film believed to have been completely lost. Feyder's wife, hearing of the efforts to save the film, offered the necessary finance to do so.

In making the collection, the object of the founders is to obtain films of high quality and also films typical of a period. An average film and also a bad film of any one period are there-

fore selected, the latter, of course, showing certain trends of style.

Langlois and Franju are in touch with the Museum of Modern Art in New York, and they have exchanged twelve films with them. Now they are trying to organise a petition to the League of Nations to secure the abolition of all duties on Cinémathèque films, as has already been done for educational and instructional films. It is hoped, too, to publish an *avant garde* periodical to be called *Cinéma et Combat*.

* * *

JEAN ZAY, MINISTER of "Education Nationale" proposes to revise French copyright laws. This, of course, affects films and broadcasting. In his fifty-six articles dealing with the subject Zay indicates that copyright will be maintained for fifty years after the author's death. During the first ten years the heirs or legatees are to possess "droit moral" and "droit pecuniaire" of the works, but after that period the "droit moral" ceases, though they will continue to receive royalties. After the first ten years they will not have the rights over exploitation.

The situation over film copyright is more complicated, for Jean Zay will have to indicate who is the "author" of a film. Is it the scenario writer, the composer, the architect, the director, the cameraman or the producer? M. Zay speaks vaguely of one author only and seems unaware of this controversial point.

The old Chambre Syndicale de la Cinématographie Française believes the producer to be the author of a film. A Berlin law court thinks the scenario writer to be the sole author. A law court in a French town declares that the cutter who "puts the film together" must be called the author. The directors claim to be authors too!

However, film people are rarely interested in their films after two or three years, so they do not fear the limitation of the "droit moral."

* * *

A group of French exhibitors have formed an 'Association des Directeurs de Cinema du Front Populaire,' the purpose of which is said to be for securing action against films giving false or incomplete information to the masses and against fascist films. The Association intends to form a similar organisation for cinemagoers.

M. Marceau-Pivert, of the French Cabinet, has received representatives of this Association, and has assured them of the Government's interest in their efforts.

National Studios For Switzerland?

In January last a *commission fédéral d'étude* was appointed to elucidate in all its aspects the question of a Swiss film industry. The construction of studios and their importance to the country, both from the artistic and economic point of view, was included in the programme of work mapped out for this commission.

Five towns immediately became candidates for the studios: Montreux, Zurich, Basle, Lugano and Saint Gall.

Offers were received from foreign producers, including those in America, Germany and France, for renting periods. Two Swiss Societies were to be formed to produce several national films in French and German.

After six months, careful and detailed consideration of the question the Federal film commission presented its report to the Federal authorities and recommended that the moment was not ripe for the granting of a subvention by the Federal Government.

Since this decision both Montreux and Zurich have continued their efforts to prove that the proposition is economically sound. In this respect the Commercial Commission at Montreux states that the average number of full-length films produced in Europe every year is 600, and that to assure the rentability of the proposed studio it is only necessary that 1 per cent of the European production should be produced there. It has also pointed out that producers working at Montreux could do so at from 1,000 to 1,200 francs less per day than at Vienna, Berlin or Munich, and from 750 to 1,100 francs less per day than at Paris, where the cost of production has greatly increased in the past few months.

Other points which are being brought out in favour of the scheme are: the possibilities of disposing of a Swiss production; the economic and cultural advantages of a national industry, and the various benefits which would follow in its train.

It should be of interest to all film students and historians to know that the original negative of Flaherty's *Nanook of the North* has been found in Paris and has been carefully and reverently placed by its lucky owner in the newly organised Cinémathèque Française, along with many French negatives of great importance.

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FILM GUIDE

Shorts

Air Hoppers

DISTRIBUTION: M.G.M. DIRECTION: David Doyle.
LONDON: Tatler, Charing Cross Rd. Nov. 9, 6 days

Aquatic Artistry

DISTRIBUTION: M.G.M. DIRECTION: David Miller.
LONDON: Tatler, Charing Cross Rd. Nov. 30, 6 days

Austria Beautiful

DISTRIBUTION: Reunion.
CHOPPINGTON: Star Nov. 26, 3 days
LUTON: Wellington Nov. 2, 3 days
SALTCOATS: La Scala Nov. 9, 3 days

Beneath Our Feet

DISTRIBUTION: Ace. DIRECTION: Tracy and Horace Woodward.
LONDON: Strand News Theatre Nov. 12, 3 days

Beside the Seaside

DIRECTION: Marion Grierson. DISTRIBUTION: Kino-graph.
BIRKENHEAD: Super Nov. 16, 6 days
CHEPSTOW: Palace Nov. 23, 3 days
CHIPPENHAM: Palace Nov. 23, 3 days
CINDERFORD: Palace Nov. 19, 3 days
CIRENCESTER: Picture House Nov. 23, 3 days
DUDLEY: Criterion Nov. 9, 3 days
EGREMONT: Gaumont Palace Nov. 9, 6 days
GRIMSBY: Savoy Nov. 9, 6 days
GUERNSEY: Lyric Nov. 30, 3 days
HUDDERSFIELD: Savoy Nov. 26, 3 days
ILFRACOMBE: Scala Nov. 30, 3 days
JERSEY: Opera House Nov. 16, 3 days
KETTERING: Electric Pavilion Nov. 2, 6 days
LIVERPOOL: Corona Nov. 30, 3 days
LIVERPOOL: Plaza Nov. 9, 6 days
LIVERPOOL: Rivoli Nov. 30, 3 days
MONMOUTH: Picture House Nov. 16, 3 days
STOKE: Hippodrome Nov. 30, 6 days
TROWBRIDGE: Palace Nov. 19, 3 days
WIDNES: Co-op Cinema Nov. 5, 3 days

Bird Sanctuary

DISTRIBUTION: G.B.
LONDON: Tatler, Charing Cross Rd. Nov. 7
12 to 1 o'clock only

Blossom Time in Japan

LONDON: Tatler, Charing Cross Rd. Nov. 30, 6 days

Born to Die

DISTRIBUTION: Ace. DIRECTION: Tracy and Horace Woodward.
LONDON: Strand News Theatre Nov. 23, 3 days

Bouquet of Violets

LONDON: Tatler, Charing Cross Rd. Nov. 16, 6 days

Bridge Builders

PRODUCTION: Oxford Group. DISTRIBUTION: Reunion.
BRIGHTON: Academy, West Street Nov. 9, 7 days

Cities of Wax

DISTRIBUTION: Ace. DIRECTION: Tracy and Horace Woodward.
LONDON: Strand News Theatre Nov. 16, 3 days

City of Architecture

DISTRIBUTION: Fidelity. DIRECTION: Otto von Bothmen.
LONDON: Tatler, Charing Cross Rd. Nov. 23, 6 days

Coast Erosion

DISTRIBUTION: G.B.D.
LONDON: Tatler, Charing Cross Rd. Nov. 7
12 to 1 o'clock

Cock of the Walk

DISTRIBUTION: United Artists. PRODUCTION: Disney.
LONDON: Strand News Theatre. Nov. 5, 3 days

Cover to Cover

PRODUCTION: Strand Films. DISTRIBUTION: A.B.F.D.
LONDON: Tatler, Charing Cross Rd. Nov. 9, 6 days

Elmer Elephant

A Walt Disney Colour Cartoon.
DISTRIBUTION: United Artists.
LONDON: Strand News Theatre Nov. 12, 3 days

Face of Britain Series

PRODUCTION: G.B.I. DISTRIBUTION: G.B.D.

Shipyard

OXFORD: Film Society, Scala Nov. 29, 1 day
PETERSFIELD: Savoy Nov. 9, 3 days
STEYnings: Village Hall Nov. 9, 6 days

This was England

CROYDON: Classic Nov. 5, 3 days
TRING: Regal Nov. 5, 3 days

Face of Britain

HAYLING ISLAND: Savoy Nov. 2, 3 days
MIDHURST: King Edward San Nov. 13, 1 day
TRING: Regal Nov. 26, 3 days

Citizens of the Future

HAYLING ISLAND: Savoy Nov. 5, 3 days
TRING: Regal Nov. 30, 3 days

Progress

CROYDON: Classic Nov. 15, 3 days
HAYLING ISLAND: Savoy Nov. 9, 3 days

Great Cargoes

HAYLING ISLAND: Savoy Nov. 19, 3 days

Fox Hunt

Colour Cartoon. DISTRIBUTION: London Films. PRO-
DUCTION: Korda. DIRECTION: Hoppin, Gross and
Meitner.
LONDON: Curzon Oct. 22-Nov. 30

Grain Harvests

DISTRIBUTION: G.B.D. PRODUCTION: Gaumont British
Instructional.
LONDON: Tatler, Charing Cross Rd. Nov. 21
12 to 1 o'clock only

Guatemala

DISTRIBUTION: M.G.M. DIRECTION: James Fitzpatrick.
LONDON: Strand News Theatre Nov. 30, 3 days

Harvest of the Soil

DISTRIBUTION: G.B.D.
LONDON: Tatler, Charing Cross Rd. Nov. 21
12 to 1 o'clock only

Herculaneum and Pompeii (Two Buried Cities)

DISTRIBUTION: Reunion
EPSOM: Ebbisham Hall Nov. 8, 1 day
BATH: News Theatre Nov. 16, 3 days
BOURNEMOUTH: Premiere News Theatre Nov. 16, 6 days
PETERSFIELD: Savoy Nov. 23, 3 days

Holland in Tulip Time

DISTRIBUTION: M.G.M. DIRECTION: James Fitz-
patrick.
LONDON: Strand News Theatre Nov. 9, 3 days

Honolulu

DISTRIBUTION: M.G.M. DIRECTION: James Fitz-
patrick.
LONDON: Tatler, Charing Cross Rd. Nov. 23, 6 days

Industrial Scotland

DISTRIBUTION: G.B.D. PRODUCTION: G.B.I.
LONDON: Tatler, Charing Cross Rd. Nov. 21
12 to 1 o'clock only

Ireland

DISTRIBUTION: M.G.M. DIRECTION: James Fitz-
patrick.
LONDON: Strand News Theatre Nov. 12, 3 days

Isle of Capri

DISTRIBUTION: Reunion
SAXMUNDHAM: Playhouse Nov. 2, 3 days
NUNEATON: New Palace Nov. 9, 3 days
BRIGHTON: Princes, North Street Nov. 15, 7 days
LONDON: Sphere News Theatre Nov. 16, 3 days
TREORCHY: Park and Dare Workmen's Hall Nov. 23, 6 days

The March of Time (second year, No. 4)

LONDON: Tatler, Charing Cross Rd. Nov. 2, 6 days

The March of Time (second year, No. 5)

LONDON: Tatler, Charing Cross Rd. Nov. 30, 6 days

Mediaeval Village

DISTRIBUTION: G.B. PRODUCTION: Gaumont-British
Instructional.
LONDON: Tatler, Charing Cross Rd. Nov. 7
12 to 1 o'clock only.

Mickey's Grand Opera

DISTRIBUTION: United Artists. PRODUCTION: Disney.
LONDON: Strand News Theatre Nov. 16, 3 days

Mickey's Man Friday

DISTRIBUTION: United Artists. PRODUCTION: Disney.
LONDON: Strand News Theatre Nov. 30, 3 days

Mickey's Polo Team

DISTRIBUTION: United Artists. PRODUCTION: Disney.
LONDON: Strand News Theatre Nov. 23, 3 days

Miracles of Nature Series

People of the Pond.
MANCHESTER: Tatler, Oxford St. Nov. 2, 6 days

Moving Day. (Mickey Mouse.)

DISTRIBUTION: United Artists.
LONDON: Tatler, Charing Cross Rd. Nov. 23, 6 days

Mystery of Stonehenge

DISTRIBUTION: Reunion
BATH: News Theatre Nov. 19, 3 days
POTTERS BAR: Ritz, Darkes Lane Nov. 26, 3 days
SAXMUNDHAM: Playhouse Nov. 9, 3 days

On Ice. (Mickey Mouse)

DISTRIBUTION: United Artists.
LONDON: Strand News Theatre Nov. 2, 3 days

Orphan's Picnic

DISTRIBUTION: United Artists. PRODUCTION: Disney.
LONDON: Strand News Theatre Nov. 9, 3 days

Power in the Highlands

DISTRIBUTION: G.B.D.
MANCHESTER: Tatler, Oxford St. Nov. 30, 6 days

Propellers

DISTRIBUTION: G.B.D.
MANCHESTER: Tatler, Oxford St. Nov. 9, 6 days

Rural Mexico

DISTRIBUTION: M.G.M. DIRECTION: James Fitz-
patrick.
LONDON: Tatler, Charing Cross Rd. Nov. 9, 6 days

Song of Ceylon

DIRECTOR: Basil Wright. PRODUCTION: John Grierson.
BIRMINGHAM: Cadbury's Bournville Theatre Nov. 17
OXFORD: Film Society Nov. 15
ILKSTON: New Theatre Nov. 9, 3 days

Stranger than Fiction

DISTRIBUTION: Universal
LONDON: Strand News Theatre Nov. 2, 3 days

Switzerland the Beautiful

DISTRIBUTION: M.G.M. DIRECTION: James Fitz-
patrick.
LONDON: Strand News Theatre Nov. 2, 3 days

Tawny Owl

PRODUCTION: G.B. Instructional. DISTRIBUTION: G.B.
LONDON: Curzon All November

The Blowfly

DISTRIBUTION: G.B.D. PRODUCTION: Gaumont-British
Instructional.
LONDON: Tatler, Charing Cross Rd. Nov. 28
12 to 1 o'clock only

The Development of Railways

DISTRIBUTION: G.B.D.
LONDON: Tatler, Charing Cross Rd. Nov. 23, 6 days

The Immortal Swan (Pavlova)

MANCHESTER: Tatler, Oxford St. Nov. 2, 6 days

FILM GUIDE

Shorts (cont.)

The Frog

DISTRIBUTION: G.B.D. PRODUCTION: Gaumont-British Instructional.
LONDON: Tatler, Charing Cross Rd. Nov. 28
12 to 1 o'clock only

The Life Cycle of a Plant

DISTRIBUTION: G.B.D. PRODUCTION: Gaumont-British Instructional.
LONDON: Tatler, Charing Cross Rd. Nov. 28
12 to 1 o'clock only

The Old Mill Pond

DISTRIBUTION: M.G.M. DIRECTION: Harman and Isin.
LONDON: Tatler, Charing Cross Rd. Nov. 9, 6 days

The Sea

DISTRIBUTION: Ace. DIRECTION: Tracy and Horace Woodward.
LONDON: Strand News Theatre Nov. 5, 4 days

The Wayward Canary. (Mickey Mouse)

DISTRIBUTION: United Artists
LONDON: Tatler, Charing Cross Rd. Nov. 9, 6 days

The Winged Empress

DISTRIBUTION: G.F.D.
LONDON: Tatler, Charing Cross Rd. Nov. 23, 6 days

Three Little Wolves. (Walt Disney Colour Cartoon)

DISTRIBUTION: United Artists.
LONDON: Strand News Theatre Nov. 19, 3 days
MANCHESTER: Tatler, Oxford St. Nov. 2, 6 days

Thru' the Mirror. (Walt Disney)

DISTRIBUTION: United Artists.
LONDON: Tatler, Charing Cross Rd. Nov. 2, 6 days

Town Settlement

DISTRIBUTION: G.B.D.
LONDON: Tatler, Charing Cross Rd. Nov. 7
12 to 1 o'clock only

Two Hundred Fathoms Deep

DISTRIBUTION: Ace.
LONDON: Strand News Theatre Nov. 9, 3 days

Vale of White Horses

DISTRIBUTION: Reunion
CHOPPINGTON: Star Nov. 26, 3 days

Water Power

DISTRIBUTION: G.B.D.
LONDON: Tatler, Charing Cross Rd. Nov. 21
12 to 1 o'clock only

Zeeland

DISTRIBUTION: M.G.M. DIRECTION: James Fitzpatrick.
LONDON: Strand News Theatre Nov. 19, 3 days

Zion

DISTRIBUTION: M.G.M.
LONDON: Strand News Theatre Nov. 5, 3 days

Advertising Films

Black Diamonds

PRODUCTION AND DISTRIBUTION: Publicity Films.
BRISTOL: Stoll Nov. 2, 6 days
NEWCASTLE-ON-TYNE: Regal Nov. 9, 6 days

See How They Won

DIRECTOR: PRODUCTION: Revelation Films Ltd., for Boots Pure Drug Co., Ltd.
BIRMINGHAM: Warwick, Acocks St. Nov. 2, 6 days
Pavilion Nov. 2, 6 days
BLACKPOOL: Regent, Church Street Nov. 2, 6 days
GLASGOW: Commodore, Dumbarton Road Nov. 2, 6 days

LIVERPOOL: Astoria, Walton Road Nov. 2, 6 days

Commodore Nov. 2, 6 days

Prince of Wales, Clayton Square Nov. 2, 6 days

NEWCASTLE-ON-TYNE: Haymarket Nov. 2, 6 days

NOTTINGHAM: Elite Nov. 2, 6 days

Rock Nov. 2, 6 days

BIRMINGHAM: Tivoli, Yardley Nov. 9, 6 days

Regal, Handsworth Nov. 9, 6 days

Beaufort, Ward End Nov. 9, 6 days

BLACKPOOL: Grand Nov. 9, 6 days

Palladium Nov. 9, 6 days

BRISTOL: Vandyc Nov. 9, 6 days

CARDIFF: Queen's Nov. 9, 6 days

LEEDS: Lounge, Headingley Nov. 9, 6 days

Tower, New Briggate Nov. 9, 6 days

LIVERPOOL: Coliseum, Walton Nov. 9, 6 days

Coliseum, Paddington Nov. 9, 6 days

Olympia, West Derby Road Nov. 9, 6 days

Scala, Lime Street Nov. 9, 6 days

Futurist Nov. 9, 6 days

MANCHESTER: Victory Nov. 9, 6 days

Carlton, Clayton Nov. 9, 6 days

Gaiety, Peter Street Nov. 9, 6 days

La Scala, Oxford Rd. Nov. 9, 6 days

NEWCASTLE-ON-TYNE: Electric Palace Nov. 9, 6 days

NOTTINGHAM: New Empress Nov. 9, 6 days

SHEFFIELD: Hippodrome Nov. 9, 6 days

BIRMINGHAM: Northfield, Bristol Rd. Nov. 19, 3 days

Pavilion Nov. 16, 6 days

BLACKPOOL: Rendezvous Nov. 16, 6 days

CARDIFF: La Plaza Nov. 16, 6 days

EXMOUTH: Regal Nov. 16, 6 days

NEWCASTLE-ON-TYNE: Grainger Nov. 16, 6 days

LIVERPOOL: Palais-de-Luxe, Lime St. Nov. 16, 6 days

MANCHESTER: Deansgate Nov. 16, 6 days

Alhambra, Openshaw Nov. 16, 6 days

NEWCASTLE-ON-TYNE: Regal Nov. 16, 6 days

SHEFFIELD: Electric Palace Nov. 16, 6 days

Scala Nov. 16, 6 days

BIRMINGHAM: Royalty, Harbourne Nov. 23, 6 days

Alhambra, Moseley Road Nov. 23, 6 days

BRIGHTON: Curzon Nov. 23, 6 days

CARDIFF: Pavilion Nov. 23, 6 days

MANCHESTER: King's Nov. 23, 6 days

Grosvenor Nov. 23, 6 days

SHEFFIELD: Globe Nov. 23, 6 days

The World Rolls On

PRODUCTION AND DISTRIBUTION: Publicity Films.
LEICESTER: Trocadero Nov. 2, 6 days

Foreign Films

Bonne Chance (French)

DIRECTION: Sacha Guitry. DISTRIBUTION: Denning.
CAMBRIDGE: Arts Theatre Nov. 9, 6 days
OXFORD: The Film Society Nov. 15, 1 day
SOUTHAMPTON: The Film Society Nov. 8, 1 day
TYNESIDE: The Film Society Nov. 22, 1 day

Episode (Walter Reisch, Vienna)

OXFORD: Scala Nov. 30, 6 days

Hauptmann von Koepenick

OXFORD: Scala Nov. 5, 3 days

In the Land of the Soviets

OXFORD: Scala Nov. 2, 3 days

Joan of Arc

DIRECTION: Ucicky.
OXFORD: Scala Nov. 9, 3 days

Marchand D'Amour

DIRECTION: Edmond Greville. STARRING: Jean Galland, Francois Rosay. DISTRIBUTION: Denning.
DUNDEE FILM SOCIETY Nov. 15
GLASGOW FILM SOCIETY Nov. 22
HAMPSTEAD: Everyman Cinema Nov. 1
OXFORD FILM SOCIETY Nov. 29

Morgenrot

PRODUCTION: Gunther Stapenhorst. DISTRIBUTION: U.F.A.
OXFORD: Scala Nov. 12, 3 days

Papageno (Lotte Reiniger)

MANCHESTER: Tatler, Oxford Street Nov. 30, 6 days

Remous

DIRECTION: Edmond Greville. Starring Jean Galland, Jeanne Boitel. DISTRIBUTION: Denning.
LONDON: Studio One Nov. 29, 6 days
MARGATE FILM SOCIETY Nov. 15,
OXFORD: Scala Nov. 16, 6 days

The Student of Prague (Austrian)

DIRECTOR: Arthur Robison. STARRING: Adolf Wohl-ling, Dorethea Wieck. DISTRIBUTION: Denning.
CAMBRIDGE: Arts Theatre Nov. 16, 3 days
GLASGOW FILM SOCIETY Nov. 1
HEREFORD FILM SOCIETY Nov. 13
OXFORD: Scala Nov. 23, 6 days

Under the Water (French)

DIRECTION: Marcel de Hubsch. DISTRIBUTION: Denning.
CAMBRIDGE: Arts Theatre Nov. 9, 6 days
MARGATE FILM SOCIETY Nov. 15
ROCHDALE: Hippodrome Nov. 12, 3 days

Unfinished Symphony (Original German Version)

DIRECTOR: Willi Forst. STARRING: Hans Jaray, Marta Eggerth. DISTRIBUTION: Denning.
BRIGHTON: Regal, Western Road Nov. 22, 6 days

Feature Films

November Releases

DANCING PIRATE (Radio). DIRECTOR: Lloyd Corrigan. STARRING: Charles Collins, Steffi Duna.

EX-MRS. BRADFORD (Radio). DIRECTOR: Stephen Roberts. STARRING: William Powell.

FURY (M.G.M.). DIRECTOR: Fritz Lang. STARRING: Sylvia Sidney, Spencer Tracy.

MARY OF SCOTLAND (Radio). DIRECTOR: John Ford. STARRING: Katharine Hepburn, Fredric March.

POPPY (Paramount). DIRECTOR: A Edward Sutherland. STARRING: W. C. Fields.

PRINCESS COMES ACROSS (Paramount). DIRECTOR: William K. Howard. STARRING: Carole Lombard, Fred Macmurray.

ROSE MARIE (M.G.M.). STARRING: Jeanette MacDonald.

SUTTERS GOLD (G.F.D.). STARRING: Edward Arnold.

THE MAN WHO CHANGED HIS MIND (Gaumont British). STARRING: Boris Karloff.

UNDER TWO FLAGS (Twentieth-Century Fox). STARRING: Ronald Colman, Claudette Colbert.

Book Review

TELEVISION AND SHORT-WAVE HANDBOOK by F. J. Camm. George Newnes. 3s. 6d.

Any work by F. J. Camm commands respect. As editor of a well-known wireless paper and as author of books on radio construction, he has probably done more than anyone in this country to stimulate the research by amateurs which has proved so valuable in the development of radio.

His new book on television serves a double purpose. Those with technical knowledge who need guidance on the mechanics of set construction will find it in copious diagrams and concise specifications; while those who want a straightforward exposition of how television works without having to master the mathematical symbolism beloved of the engineer will be well served

by a simple and practical text. An excellent series of photographs, accompanied by notes, demonstrates the various troubles likely to occur in television reception, and prescribes remedies.

The book is divided into two parts. The first explains the principles of television, and the construction and operation of receivers; the second deals with short-wave and ultra-short-wave working, a branch of radio essential to television, and on which a great part of present research is concentrated. These sections, together with a summary of the 1935 Television Committee's Report, a list of short-wave transmitters all over the world, and a dictionary of technical terms, make a useful and sensible guide to a complex subject.